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## MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

June 1979

Dear Bread Loafer:

This letter is a happy harbinger for returning Bread Loafers, and one which should be helpful to those about to enjoy their first summer on the Mountain.

Your final bill has been sent from Middlebury College. To avoid inconvenience at the opening of the School, will you rease send your payment now. In addition, you should return the enclosed arrival card and the medical information form to the Bread Loaf Office in Old Chapel.

The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi will meet all Vermont Transit buses at the Familiar Tree in Middlebury on June 27. Ask the driver to take you to the Familiar Tree; do not get off at the College. Early morning arrivals on June 27 will be transported from the Middlebury Inn to Bread Loaf at 10 a.m. There is a charge of \$2.50 for the trip. More expensive transportation by private taxi would be your responsibility. There are Greyhound or Vermont Transit buses from Montreal, Boston, Albany and New York City. A 9:30 a.m. express bus from New York arrives at 4:30 p.m. with a lunch stop in Albany.

If you are traveling by car, you should turn off the main Rutland-Burlington U.S. 7 at the junction of State Hwy 125, four miles southeast of Middlebury. The Bread Loaf campus is eight miles east of this junction on Rt. 125.

Because of anticipated gas shortages - to say nothing of costs - if you are interested in car pooling from or through your area, please inform the Bread Loaf Office and we will be happy to assist, if at all possible. The School will provide taxi service at modest cost during the summer so that you can get back and forth from Middlebury.

Air New England and Delta have flights from Boston to Burlington. Delta also has flights from Washington, Baltimore and Chicago to Burlington. Allegheny and Air New England have service from New York and Albany. Connections from Burlington to Middlebury can be made on Vermont Transit buses.

Upon arrival at Bread Loaf, you should go to the Inn Desk to check in and to receive your room and post office box assignments. Please read the Basic Information Sheet, which you will receive from Dick Ross, the Inn Manager; and then call at the Secretary's Office to register and to confirm your courses with Anne Hoover. Then, from a representative from the Comptroller's Office, in the Blue Parlor, you may obtain your ID card (as receipt for full payment made).

Lunch at 1:00 on Wednesday, June 27, will be the first meal served to members of the School. No rooms will be available before the morning of June 27, except for waiters and waitresses who are expected to arrive on June 26, and for faculty and staff. The first meeting of the School will be held at 7:30 p.m., June 27, in the Little Theatre. Classes start at 8:30 a.m., Thursday, June 28.

The School supplies blankets, but not bed linen and towels to students. The School recommends that you take advantage of the Foley Linen Service - an order blank is enclosed. Students may, however, bring their own linen, but a cleaning charge for blankets is made for sheetless beds. Washers and dryers are available on campus.

You should bring informal clothing for country wear, both for cool  $(40^{\circ} - 50^{\circ} \text{F})$  and warm  $(75^{\circ} - 90^{\circ} \text{F})$ , wet and dry weather. Vermont weather is notoriously fickle. It is advisable to bring your favorite insect repellent.

Radios (unless you use earphones), portable TV's, hi-fi's are not permitted in the dormitories, which are far from soundproof. Please leave portable refrigerators at home because we are extremely energy conscious at Bread Loaf, and frigs are more than our circuit capacity can bear. (Medical supplies needing refrigeration may be given to Joyce Renwick, our Nurse.) Ryder Smith, our Caretaker, has graciously agreed to retain in secure custody for the summer any of the above items, should you inadvertently bring them. The only noise encouraged on campus (until 11 p.m.) is that created by portable typewriters, which are welcomed.

A subscription to the <u>New York Times</u> may be purchased at the Front Desk for those who believe that something out there might have happened. A TV set will be brought on campus for viewing if the course of world history should take a turn which might create dislocation for you upon re-entry.

For your own convenience you should bring at least a few traveler's checks which may be cashed at the Front Desk, since after Aug. 1, local banks will not honor personal checks.

Pets are not allowed in student dormitories, or in public buildings. If you must bring an animal, please make prior arrangements to have it kept off campus. A barking dog can seriously disrupt a class on a quiet mountain campus. You do neither your colleagues nor your pet a service in bringing it on campus.

You should inform correspondents to address you at: Bread Loaf School of English
Bread Loaf Rural Station
Middlebury, VT 05753

Please make clear that the above address is, alas, only temporary. Notify your local Post Office to forward your mail to Bread Loaf only until Aug. 11. Newspapers and magazines cannot be sent back to the real world after you leave the Mountain (and Anne doesn't have time to read them). Express packages sent in advance should be addressed to you c/o Campus Security, Carr Hall (For Bread Loaf), Middlebury College, Middlebury, VT 05753. They will be delivered to Bread Loaf.

Since the Front Desk closes at 10 p.m., it is sometimes difficult to complete late-evening calls expeditiously. Try to have in-coming calls made well before 10 p.m., with allowances for time differential in long distance calls. Emergency telephone messages, of course, will be delivered at any time. The Bread Loaf campus telephone number is (802) 388-7946.

Smooth sailing - however you get to Bread Loaf.

Yours,

Paul M. Cubeta

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Director

PMC:ah

Encls.



# MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

June 1979

Dear Off Campus Bread Loafer when On Campus:

I want to welcome all relatives and friends of Bread Loaf students to the Mountain. Bread Loaf is a lot more than a School; it is a community of shared intellectual, social and recreational engagements. You who are not enrolled students are cordially invited to join in as many on-campus activities as you wish, to attend the evening lectures, picnics, receptions, movies and plays, or to use the tennis courts, the Johnson Pond, the Snack Bar in the Barn. You may purchase a meal ticket at the Front Desk whenever you'd like to join on-campus Bread Loafers for a meal. If you'd like to audit an occasional class, you may do so after checking with Anne Hoover to see whether the instructor permits auditors. It has been an honored tradition since 1920 to pay the School a \$1.00 a class hour to help the secretaries meet their routine office expenses at Bread Loaf. This fee has not gone up in 59 years, and must now be the 1920 equivalent of \$10. Sam Swope, the Theatre Production Manager, would welcome your assistance in mounting our three dramatic productions. You may try out for a part in our plays.

The spirit of that last paragraph is meant to be warm and real, but we should recognize that it can also be abused. The rights of resident students can unintentionally be infringed upon by visitors. First, dogs brought on campus create a serious nuisance by barking outside open classroom windows, or annoy students and faculty in the Barn. Perhaps a more vexing problem is that of unattended children. Since the Barn is one of the few places where students can have conferences with faculty - there are no faculty offices - it cannot be a place, delightful as it is, where children cavort at will. With the laundry near our classrooms and the parking lot, children just mustn't be turned loose to romp while the family wash is being mangled. My tone is not meant to be querulous, but it is my responsibility to balance necessities and privileges and to create an educational environment which supports the central purpose of the School.

I ask for your help in making the summer a truly enjoyable one for us all.

Cordially,

Paul M. Cubeta

Director

PMC: ah

# BREAD LOAF — MIDDLEBURY COLLEGE MEDICAL INFORMATION FORM

INSTRUCTIONS: In order to attend Bread Loaf, you must complete this form. Except where otherwise noted, we require that you provide all the information requested.

# WHERE NECESSARY, ATTACH ADDITIONAL SHEETS OF INFORMATION.

NOTE: Do not use the reverse side of this form; it is reserved for use by the College physician.

TYPE OR PRINT — Send the completed form to the Bread Loaf Office,

Old Chapel, Middlebury College, Middlebury, Vermont 05753

If you put your name on the envelope and mark it "Medical Information - Confidential," it will be opened only by the Bread Loaf Medical Staff.

Name
1. Do you have any physical disabilities or health problems? If so, please describe:
<ol> <li>Do you have any allergies? Please describe:</li> <li>If you are currently under the care of a physician, please give his name, address and telephone number:</li> </ol>
<ul> <li>4. Recent surgery or medical illness for which you are no longer under the care of a physician:</li> <li>5. Have you had any emotional problems for which you have received treatment within the past three years?</li> </ul>
Please describe:  6. If you are currently under the care of a psychiatrist or psychologist, please give his name, address and
telephone number:  7. Please list any medications which you are currently taking:
<ul><li>8. Are you allergic to any medicines? Which ones?</li></ul>
10. In case of emergency, please notify:  Name
Street
Name Relationship  Street State Zip Telephone Area Code  11. Your church affiliation (optional)

# BREAD LOAF SCHOOL AND CONFERENCE \*\*IDDLEBURY COLLEGE \*\*MIDDLEBURY, VT 05753

# INSURANCE

We have provided a plan of accident insurance for summer school students. The plan provides medical reimbursement for the expense arising from an accident. Reimbursement will be made up to a maximum of \$1,000. for each accident. The plan is broad in scope and covers all accidents, wherever the student may be, during the term of the policy.

Exclusions—The plan does not cover: eyeglasses or hearing aids; dental treatment unless treatment is necessitated by injuries to sound natural teeth; loss caused by plastic surgery for cosmetic purposes; loss caused by war or any enemy action; loss resulting from having been in or on an aircraft unless riding as a fare-paying passenger in a passenger aircraft operated by an incorporated passenger carrier; nor an expense incurred by a student after twelve months from date of termination of the student's insurance. In the event that the insured is covered by the Automobile Medical Payments provision of a motor vehicle policy, no duplication of payments will be made for automobile claims. In such an event there will be payment of any expense up to the policy limit that might exceed the amount of medical payments applicable to the particular case.

Claims -- In the event of accident, claims should be reported to Fred S. James & Company, One Boston Place, Boston, MA 02101, within 30 days from date of the accident. Claim forms are available from the Bread Loaf Nurse, or the Nurse at Lincoln College. Medical bills must be submitted within 90 days from date of treatment.

The insurance will be effective for the periods indicated below:

English School 26 June - 12 August, 1979

English School at Lincoln 1 July - 12 August, 1979 College, Oxford\*

Writers' Conference 14 August - 26 August, 1979

<sup>\*</sup> In England, students will be covered by the National Health Service.

# 1979 SUMMER SESSION

# FOLEY'S LINEN SERVICE

The charge for Foley's Linen Service is	as follows:	
(Linen bundle consists of two sheets, a	pillow case and three turkish towe	ls.
7-week session		
BREAD LOAF SCHOOL OF ENGLISH	Linen \$28.75, with a \$10 refund u return of the linen at the end of the session.	pon
Weekly Linen Exchange	Tuesday, behind the Inn	•
Clip H	ere	
RETURN THIS COUPON TO:	Foley's Linen Service 133 State Street Rutland, VT 05701	
Please enter my order for weekly linen	service yes.	
I will be attending the 7-week session	of Bread Loaf	
Enclosed is my check for \$ part the end of the session (per schedule ab	of which will be returned to me after ove).	er
Name:		
Home Address (for return of deposit)		
	(Zip Code)	5

Campus Address: Bread Loaf Rural Station, Middlebury, VT 05753

THE BREAD LOAF SCHOOL OF ENGLISH -- BASIC INFORMATION 1979 Please retain these sheets for reference throughout the summer. Mr. Ross, Front Office Manager, will answer any questions about room and board, mail, and any incidental charges you may incur (aside from the regular bill for tuition, room, and board). Mr. Cubeta and Miss Hoover should be consulted about initial registration, payment of bills, and information about courses, lectures, and academic credit. REGISTRATION Students should confirm their courses at Miss Hoover's Office as soon as possible after arrival. Those who have not registered for courses in advance should consult Mr. Cubeta. Registration is not complete until a registration card, an information card, and, insome cases, a car card and an off-campus address card have been returned to Miss Hoover's Office. Cubeta must approve all course changes. A charge of one dollar Mr. Cubeta must approve all course changes after Monday, July 2. OPENING NIGHT We will have our first meeting in the Little Theatre at 7:30 Wednesday evening. Mr. Cubeta will welcome us and will talk about the discovery of self at Bread Loaf and in Verona (Italy, not New Jersey). An informal reception will follow in the Barn. PARKING State law prohibits parking beside the highway. You are asked to keep the road clear, especially in front of the Inn. Faculty at Maple and students at Tamarack, Brandy Brook, and Gilmore may park their cars on the lawn beside the road. Enforcement of the regulation begins today. PEDESTRIANS ON ROUTE 125 Please observe Vermont regulations and walk facing the traffic. Please don't walk in groups all over the road; walk Indian file. With curves, hills, and narrow roads, drivers of trucks and cars can't see ahead very far. When you're walking, make like you're driving -- and when you're driving, make like you're walking. Bread Loaf is trying to get the present 50 mph speed limit reduced through the campus, but with no success so far. RECEIPTS AND ID'S Miss Barbara Wells will be in the Blue Parlor on Wednesday, June 27, to receive payment for all unpaid bills. ID cards will serve as receipts.

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FRONT DESK Mr. Richard Ross and Mrs. Hilde Ross, Front Office Managers. Dana Westberg and Steve Van Ummersen, Assistants.
Weekdays and Saturdays: 8:00 AM to 8:00 PM Sundays: 9:00 AM to 1:00 PM, 6:00 PM to 8:00 PM The switchboard remains open until 10:00 PM. POST OFFICE Weekdays and Saturdays: 8:00 AM to 5:00 PM. Closed Sundays. Outgoing mail should be posted by 3:00 PM on weekdays and by 2:00 PM on Saturdays. Incoming mail is distributed by 10:00 AM and 5:30 PM. Even students living off campus should be sure to get their mailbox assignments at the Front Desk and to check their boxes regularly for messages and announcements. MEAL HOURS Saturdays and Sundays Weekdays Breakfast. 8:00 to 8:30 AM Breakfast...7:30 to 8:00 AM Lunch.....1:00 to 1:15 PM Lunch.....1:00 to 1:15 PM Dinner .... 6:00 to 6:15 FM Dinner.....6:00 to 6:15 PM Since all waitresses and waiters are students, please come to breakfast on time. The door to the Dining Hall is closed at 8:00 AM on weekdays and at 8:30 AM on weekends. The unadorned foot may not tread on Dining Hall floors. Superviser: Mr. Paul LaRoque Head Waiter: Mr. Tim Harrington. BOOKSTORE Wednesday, June 27....8:30 to 12:30, 2:00 to 5:00 Thursday, June 28.....8:30 to 12:30, 1:30 to 2:30 Regular hours, beginning Friday, June 29:
Weekdays: 8:15 to 9:30, 12:30 to 1:00, 1:45 to 2:15 Saturdays: 9:00 to 10:00 Manager: Dana Westberg Students should attempt to buy texts by Friday as it is often necessary to order additional copies. Dana requests that auditors refrain from buying books until Thursday or Friday. There are no student charge accounts at the Bookstore. A 3% sales tax is charged for all stationery and drug items. Stationery, notebook paper, pens, ink, etc. can be purchased at the Bookstore, postcards and stamps at the Front Desk, cigarettes at the Snack Bar in the Barn. LIBRARY Miss Kay Joyce and Mr. Brent Goeres, Librarians.
As of Thursday, June 28, the Library will be open:
Weekdays: 8:15 to 12:45, 2:00 to 5:00, 7:00 to 11:00 Saturdays: 9:00 to 12:00 Sundays: 9:00 to 12:00, 1:00 to 5:00, 7:00 to 11:00 The Library will be closed during all special programs. DIRECTOR'S OFFICE You can make regular appointments through Miss Hoover or Mrs. Bennett to see Mr. Cubeta. The Director is always available without appointment for personal urgencies.

# HIF IRMARY

Joyce Renwick, Murse.

Infirmary hours:

Weekdays: 8:00 to 8:30 AH, 1:45 to 2:15 PM, 6:45 to 7:15 PM

Saturdays:8:45 to 9:15 AM, 1:45 to 2:15 PM, 6:45 to 7:15 PM

Sundays: 8:45 to 9:15 AM, 2:00 to 2:30 PM, 6:45 to 7:15 PM

Joyce asks that anyone who has not submitted a completed medical

form please do so. She has extras.

Open daily: 8:00 AM to 6:00 PM, 6:30 PM to 11:00 PM. Ladies-in-waiting are Joy Smith, Melanie Codding, Diane Palmeri, and Janet Bannet.

Trips to town will be made on Tuesdays and Fridays for \$2.50 round trip, payable at start. The Taxi leaves the Inn at 2:00 PM and arrives in Niddlebury at 2:20. It leaves Middlebury at 4:00. The taxi will leave both stations promptly.

TELEPHONE
There are pay phones on the ground floor of the Inn, near the Bookstore, and outside, behind the Laundry. Incoming callers must dial (802) 388-7946. Except for emergencies, please have all incoming calls placed before 10:00 FM, when the switchboard closes. Check your mailbox regularly for messages, especially around meal time.

If you plan to be away, please inform the Front Office and leave a phone number where you can be reached.

VALUABLES
In defiance of Bread Loaf's traditional spirit of trust, valuables occaisionally disappear from rooms and cars. If you would like to arrange for the storage of small valuables in the Front Office safe, see the supremely trustworthy Dick Ross.

ACCOMMODATIONS
Empty beds are in most cases reserved for late arrivals. All requests for room changes must be cleared with Anne Hoover.

There is only one guestroom for students' guests on campus. Reservations may be made at the Front Desk for use of this room. In view of the demand, a student may only reserve the guestroom once during the summer. The charge is \$8 per person per night.

THE CRUIB
The Bread Loaf CRUMB, a daily bulletin, will be distributed at lunch time in the Dining Hall. Off campus students can get copies at the Front Desk. If you have a notice, a tid, or a bit for the CRUMB, give it to editor Jonathan Hart, put it in his mailbox, or leave it at the Secretary's Office.

Are you interested in theatre? Te'd like to invite you to audtion for the plays that will be pro-duced at Bread Loaf this surmer. All rephase of the community, including husbands and vives of students, faculty and staff, are welcome to participate as actors, or to assist in building the sets and costumes. We hope to have a relaxed and friendly atro-sphere while preparing three fine productions. Additions for the plays will be Thursday and Priday at 7:30 pr in the Little Theatre. Chehhov's THE SLA GULL will be the rajor production of the sweet. The action takes place in Russia at the turn of the century on a summer estate that might bear some rescribiance to Tread Toas. A famous and flamboyant actress, Arkadina (age A3) and a famous writer, Trigorin (in his thirties) visit Sorin, Arkadina's brother (58) on his estate. Treplyov, the actress's son, is also living there and he has written a play to be performed for the group. His leading acress is Mina, a young wowan from the neighborhood. Attending the performance is Masha (32), the daughter of the caretakers, Sharrayev and Paulina. Masha is hopelessly in love with Treplyov who is desperately in love with Mina who falls tragically in love with Mina who falls tragically in love with Trigorin who is comfortably attached to Arkadina who is flattered by the admiration of the Doctor, Dorn, who is belove by Paulina who hates the fact that an idiot schoolmaster named lelvendenko is -- alas! -- unfortunately in love with her daughter, lasha. If all this sounds like a comedy, it is...at least sometimes. is also a serious play with serious concerns about art and what it is to be an artist, and about finding one's particular place in this world. As you can see, there are roles for people of all ages. All are good, challenging, interesting parts: JUE SUA GULL is an ensemble effort. There will also be two one-act plays performed during the third week and these will also audition Thursday and Triday evening. These are Tom Stoppard's EVERY COOD BOY DESURVES FAVOR and Samuel Deckett's THEATER TWO. Stoppard's piece concerns two inmates in a Soviet mental hospital -- one a political prisoner and one a genuine nut who spends much of his time playing in an imaginary orchestra. Both are attended by a doctor who is trying to "cure" them. In addition, one of the prisoners has a child (we need an actor of about age ten!) and the child has a school teacher. The play is a with an unserlying concern for the plight of political

witty comedy with an underlying concern for the plight of political prisoners.

Finally, THEATRE TWO presents a person apparently ready to commit suicide. Two unidentified characters (they could be male or fer a male) appearand try to dissect the reasons for the suicide's despair. Like most of Deckett's plays, Chiral Cio is a comedy about our most serious concerns.

So. There are many roles to cast this summer. There are sets to build. Lights to hand. And costumes to sev. For the most part, rehearsals will be held in the evenings, and will average three to four hours a day, depending on the size of the role. If you would like to read the plays before auditioning, copies are available on reserve in the Library. Talso, if you are interested in lending a hand with the technical work, see Fam Swope in the Theatre Office. Everyone, regardless of experience, is welcome and needed.

Come play.

Mlan Mokler, Firector of THE SHA GULL Frank Burray, Birector of EVERY GOOD BOY July Michelson, director of THEATTH TYO Doug Maddom, Theatre Coordinator Sam Swope, General Manager

# 1979 Schedule of Classes

Except as indicated, all classes will be held in the Barn. Please cooperate with our request that there be no smoking in the classes.

8:30 3. 19. 50. 95. 154.	Teaching Writing (I) Chaucer & Medieval Culture (II) Puritanism & American Literature (IV) Contemporary American Fiction (IV) Comparative Modern Drama (V)	Ms. Mr. Mr.	Goswami Weissman Bercovitch Wood Meisel	Room 6 Room 2 Room 1 Room 4 Room 3
9:30 25. 7. 68.		Mr.	Wilders	Room 6 Little Theatre Room 3
34. 11.	Character & Society in the English Novel (I: Shelley and Keats (III)	II) 1 Ms.	Mr. J. Maddox Mahar	Room 1 Room 2
10:30 17. 145. 71. 37.	Evaluating Writing (I) The Myth of America (IV) Medieval Love, Earthly and Divine (V) Dickens and Dostoyevsky (V)	Mr. Ms.	Goswami Bercovitch Weissman Wood	Room 6 Room 1 Room 3 Room 2
11:30 155. 28. 21. 14.	The Nature of Language (I) Shakespeare's Comedies (II) The Novel of Subjectivity (III) Modern Poetry: Yeats, Eliot, Frost and Bishop (III)	Mr. Mr.	Conrad Wilders J. Maddox Mahar	Room 3 Room 1 Room 6
	ed. 2:00-4:15 Experiments in the Writing of Poetry (I)	Mr.	Raab	Room 5
	ed., Fri. 2:00-3:30 Modern American Poetry (IV)	Mr.	Pack	Room 6
	hurs. 2:00-5:00 Introduction to Acting (I)	Mr.	Mokler	Room 1
	Thurs. 2:00-4:15 Fiction Writing (I)	Mr.	Huddle	Room 3

# THE BREAD LOAF SCHOOL OF ENGLISH

# Program for the 1979 Session

Saturday, July 7	Frost Picnic	Homer Noble Farm 5:00 p.m.
Monday, July 9	Elizabeth Drew Lecture - Felicia Bonaparte, Associate Professor of English, City College of New York	Little Theatre 7:30 p.m.
	"Elizabeth Gaskell: The Gy Bachelor of Manchester"	psy
Thursday, Friday, Saturday, July 19, 20, 21	Every Good Boy Deserves Favor, Stoppard  Theatre II, Beckett	Little Theatre 8:30 p.m.
Thursday, Friday, Saturday, August 2, 3, 4	The Seagull, Chekhov	Little Theatre 8:30 p.m.
Saturday, August 11	Commencement Exercises	Little Theatre 8:45 p.m.

Program in Writing:	Consultants
July 3, 4, 5	James Moffett
July 10, 11, 12	Lee Ode11
July 31, Aug. 1, 2	Janet Emig

# BREAD LOAF SCHOOL OF ENGLISH FILMS, 1979

June 29	Malle: Zazie dans le Metro (1960)
July 6	Dieterle: The Hunchback of Notre Dame (1939)
July 7	Antonioni: La Notte (1961)
July 13	Cromwell: The Prisoner of Zenda (1937)
July 14	Brando: One-Eyed Jacks (1961)
July 22	Wilder: Double Indemnity (1944)
July 27	McCarey: Duck Soup (1933)
August 5	Donen/Kelly: On the Town (1949)

#### STUDENT PRODUCTION CREWS

Lights

Liz Dunham Bruce Fenlason Stephanie Shute Nadine Stah

Sound

Lynn Rakatansky

Properties

Jeff Kean

House Manager

Anne Badmington

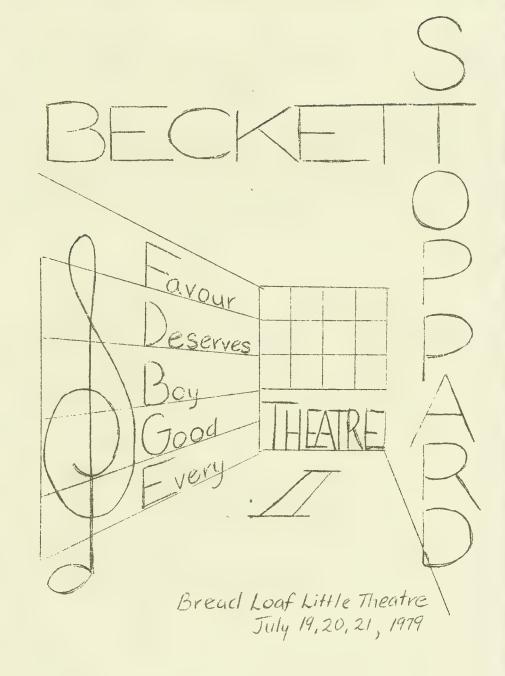
Ushers

Brit Babcock, Debbie Bates Jennifer Foree, Corinne Namblard Robin Reid, Marilyn Robitaille Caroline Scob

\* \* \* \* \* \* \* \* \* \* \* \* \* \* \* \* \*

Special Thanks
to Janet Farnstrom, cellist, and
Nancy Holland, flautist,
for special musical cues
in EVERY GOOD BOY DESERVES FAVOUR;
to James Griesheimer, Penny Pulis,

Julia Alvarez, Dick Forman, Margaret and Ryder Smith, Dick and Hilde Ross, and, of course, Toscanini



# EVERY GOOD BOY DESERVES FAVOUR

## By Tom Stoppard

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, strategems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.

--The Merchant of Venice

#### CAST

Ivanov	Dana B. Westberg
Alexander	Thomas Everett
Sacha	Joe Meisel
Teacher	Sally Bronski
Doctor	Randall Price
Colonel	Martin Meisel
Conductor	Peter Carlos

DIRECTOR	FRANK	MURRAS

STAGE	MANAGEE:	COLLEEN	MCGLOUGHLIN
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There will be a fifteen-minute

intermission.

# THEATRE II

#### By Samuel Beckett

A	Sam Swope
В	Joe Rigali
C	Richard Winslow Suffern

DIRECTOR	JUDY	NICHOLSON

STAGE	MANAGER	PETER	HERZBERG

#### THEATRE STAFF

Design-Technical Advisor	Doug Maddox
Production Advisor	Alan Mokler
Set Designer	Walter Boswell
Lighting Designer,	
Master Electrician	Jacqueline J. Riotto
Costume Designer	Luanne Ives
Production Coordinator	Sam Swope
Master Carpenter	Cary Wendell
Props Mistress	Elizabeth Bailey
Wardrobe Mistress	Dora Maillaro
Technical Assistants	Peter Carlos
	Pam Huber

## EVERY GOOD BOY DESERVES FAVOUR

#### By Tom Stoppard

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#### CAST

Dana B. Westberg
Thomas Everett
Joe Meisel
Sally Bronski
Randall Price
Martin Meisel
Peter Carlos

DIRECTOR

FRANK MURRAY

STAGE MANAGER

COLLEEN MCGLOUGHLIN

There will be a fifteen-minute

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### THEATRE II

#### By Samuel Beckett

Sam Swope		A
Joe Rigali		В
Winslow Suffern	Richard	C

DIRECTOR

JUDY NICHOLSON

STAGE MANAGER

PETER HERZBERG

#### THEATRE STAFF

Doug Maddox Design-Technical Advisor Alan Mokler Production Advisor Walter Boswell Set Designer Lighting Designer, Jacqueline J. Riotto Master Electrician Luanne Ives Costume Designer Sam Swope Production Coordinator Cary Wendell Master Carpenter Elizabeth Bailey Props Mistress Dora Maillaro Wardrobe Mistress Peter Carlos Technical Assistants Pam Huber

#### STUDENT PRODUCTION CREWS

Lights

Liz Dunham Bruce Fenlason Stephanie Shute Nadine Stah

Sound

Lynn Rakatansky

Properties

Jeff Kean

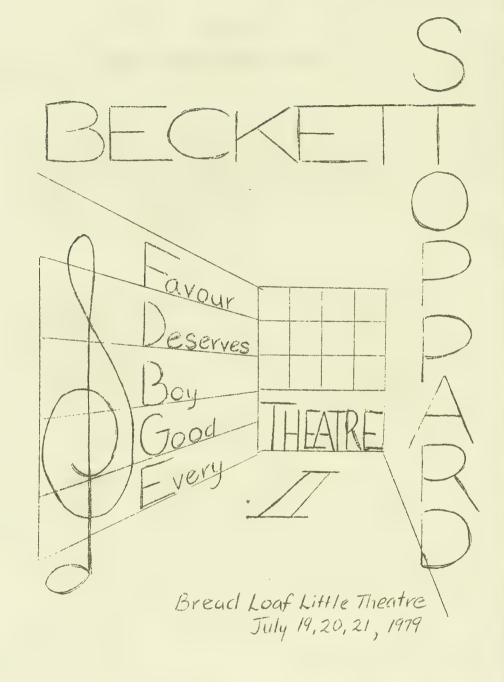
House Manager

Anne Badmington

Ushers

Brit Babcock, Debbie Bates Jennifer Foree, Corinne Namblard Robin Reid, Marilyn Robitaille Caroline Scob

Special Thanks
to Janet Farnstrom, cellist, and
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in EVERY GOOD BOY DESERVES FAVOUR;
to James Griesheimer, Penny Pulis,
Julia Alvarez, Dick Forman,
Margaret and Ryder Smith,
Dick and Hilde Ross,
and, of course, Toscanini



## PRODUCTION CREWS

Lynn Rakatansky, Andy Wendell Set Construction Doug Wendell, Nancy Wendell

Costumes

Construction Sally Bronski, Carol V. Elliott Margaret Gray, Faith Holland Louise Holland, Carol Maddox Judy Raab, Hilde Ross, Annette Slimo Moira Tingle, Ann Wuelper

Nancy Veglahn, Dora Maillaro Run Crew

Sally Bronski, James Wilders Lights Richard Winslow Suffern

Sally Bronski, Carol Maddox Set Painting Mark Maddox, Martha Meisel Marie Perez, Lynn Rakatansky

Nadine Stah

Jeff Kean Sound

Technical and Gini Parker Psychological Consultant

Elizabeth Bailey Production Run Crew Bill O'Neal, Nancy Ridenour Sam Swope

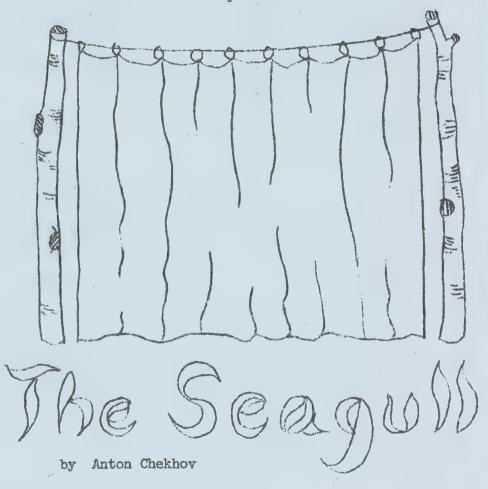
Rachel Semco Make-up

Cover Design Cary Wendell

Anne Badmington, Debbie Bates Ushers Lyn Behr, Jennifer Foree Corinne Namblard, Robin Reid Marilyn Robitaille, Caroline Scob Michele Surat

THE BREAD LOAF SCHOOL OF ENGLISH

presents



Thursday, Friday, Saturday August 2, 3, 4, 1979 Little Theatre 8:30

CAST

Betty Kirk

Director

Alan Mokler

David Kester

Scenic and Lighting Designer

PRODUCTION STAFF

Douglas R. Maddox

Costume Designer

Mary Thomasine Harkins

Technical Director

Walter C. Boswell

Stage Manager

Sara Lively Wells

Master Electrician

Jacqueline J. Riotto

Master Carpenter

Cary Wendell

Costumer

Luanne Ives

Property Mistress

Elizabeth Bailey

Technical Assistants

Peter Carlos Pam Huber

Dora Maillaro

Production Coordinator

Sam Swope

Tree Designers

Marie Perez Lynn Rakatansky

Music Consultant

Corinne Namblard

\* \* \* \* \* \* \* \* \* \*

VERY SPECIAL THANKS TO

Margaret and Ryder Smith; Dick and Hilde Ross; Dick Forman; Dr. Wayne Peters; The Chipman Inn; Rabbi and Mrs. Victor Reichert; Mrs. Dulcie Scott; George Whitney; Mrs. Ronald Mainelli; Mr. Daily of WFAD; and Lyn, Corn and Wayne Scott.

THANKS ALSO TO THE MADRIGAL SINGERS.

Arkadina (Irina Nikolayevna) an actress

Konstantin (Kostya) her son

Sorin (Pyotr Nikolayevich) Paul Nichols her brother

Wina. Carol V. Elliott a young girl, daughter of a neighboring landowner

Shamrayev Joe Rigali manager of Sorin's estate

Paulina Betsy Gray his wife

Masha Peggi McCarthy his daughter

Trigorin (Boris Alexeyevich) Paul Risteen a writer

Dorn (Yevgeny Sergeyevich) Steve Stettler a doctor

Medvedenko Edward Abrams a teacher

Yakov Cary Wendell a worker

Maid Colleen McGloughlin \* \* \* \* \* \* \* \* \* \*

Scene: Sorin's country estate. Two years pass between the third and fourth scenes.

CAST

Arkadina (Irina Nikolayevna) an actress

Betty Kirk

Konstantin (Kostya)

David Kester

her son

Sorin (Pyotr Nikolayevich) Paul Nichols

her brother

Nina

Carol V. Elliott

a young girl, daughter of

a neighboring landowner

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THANKS ALSO TO THE MADRIGAL SINGERS.

## PRODUCTION CREWS

Set Construction Lynn Rakatansky, Andy Wendell Doug Wendell, Nancy Wendell

Costumes

Construction Sally Bronski, Carol V. Elliott
Margaret Gray, Faith Holland
Louise Holland, Carol Maddox
Judy Raab, Hilde Ross, Annette Slimo
Moira Tingle, Ann Wuelper

Run Crew Nancy Veglahn, Dora Maillaro

Lights Sally Bronski, James Wilders Richard Winslow Suffern

Set Painting Sally Bronski, Carol Maddox
Mark Maddox, Martha Meisel
Marie Perez, Lynn Rakatansky

Nadine Stah

and the second second second second second second

Sound Jeff Kean

Technical and
Psychological Consultant Gini Parker

Production Run Crew
Bill O'Neal, Nancy Ridenour
Sam Swope

Make-up Rachel Semco

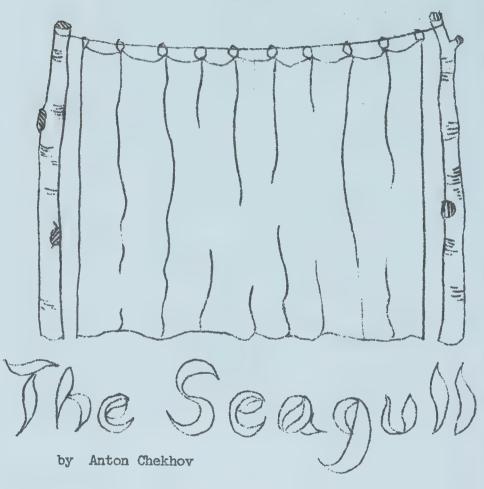
Cover Design Cary Wendell

Ushers

Anne Badmington, Debbie Bates
Lyn Behr, Jennifer Foree
Corinne Namblard, Robin Reid
Marilyn Robitaille, Caroline Scob

THE BREAD LOAF SCHOOL OF ENGLISH

presents



Thursday, Friday, Saturday August 2, 3, 4, 1979 Little Theatre 8:30

# BREAD LOAF SCHOOL OF ENGLISH

# ENROLLMENT FIGURES

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# Bread Loaf School of English 1979

# General Statistics

Student attendance by state	es:	Total	- student ei	nrollme	nt	197
(according to winter addre			Men studen Women stud			84 113
Alabama 4 California 8 Connecticut 12		Former New st	students udents			100 97
District/Columbia 1 Florida 3		Underg	raduates			7
Georgia 1 Idaho 2 Illinois 1 Iowa 5			ates for M ates for M			144 13
Louisiana 3		Pre-19	74 B.A. or	B.S.		99
Maine 9 Maryland 6		Number	of colleg	es repr	esented	146
Massachusetts 28 Minnesota 3		Off-Ca	mpus stude	nts		34
Missouri 2 New Hampshire 8 New Jersey 9 New York 24		Rockef	rship stud eller stud 1 Mills aw	ents	ıdents	62 35 2
North Carolina 3 Ohio 7 Oregon 1		1979 M	I.A. degree I.Litt. deg	candid ree can	lates ididates	17 2
Pennsylvania 12 Rhode Island 2 South Carolina 1 South Dakota 2		Prospe Prospe	ctive 1980 ctive 1980	M.A. d M.Litt	degrees . degree	21 es 1
Tennessee 4 Texas 8		Averag Median	ge age of s age of st	tudents udents	5	31 28
Vermont20Virginia2Washington1		Und	ler 21 21-25 26-30		2 56 62	
France 2 Italy 1 The Netherlands 1 Switzerland 1			31-35 36-40 .41-50 & over		31 21 19 5	
(29 states represented, D.C., and 4 foreign countries)		Public	ce school to c school te ge & Jr. Co	achers		55 75 11
No. of course changes	37	Other	Undergrad Grad. stu		7 8	
Cancellations	55		PhD. stud Unemploye	lents	7 16	
No. of courses	22		Other occ		18	
Total no. of faculty No. of full-time fac. (One-course: Huddle, D. Maddox, Meisel, Mokler, Pack, Raab)	14 8	Worki	ng for 9 cm ng for 6 cm ng for 3 cm ors	redits		17 174 2 4

# Bread Loaf School of English 1979

# Colleges Represented

•	dollogos Ropiosoffoa
Amherst C 1	Dartmouth C 1
Antioch C 1	Denison U 2
Art Institute of Chica	go - 1 Duke U 1
Auburn U 1	Emmanue1 - 1
Austin C 1	Francis Xavier - 1
Austin Peay St. U 1	Furman - 1
Bates C 2	George Mason U 1
Beaver C 1	George Peabody - 1
Bennington - 1	Georgetown U 1
Bethany C 1	Georgian Ct. C 1
Bob Jones U 1	Gettsyburg C 1
Boston C 1	Grove City C 1
Boston U 2	Hamilton - 1
Brown U 2	Harvard U 1
Bryn Mawr C2	Hawthorne C 1
Bucknell U 1	Hunter - 1
Burlington County C	1 Iona C 1
Capital U 1	Ithaca C 1
Castleton St. C 2	Johnson St. C 1
Catholic U 1	Kean C. of N.J 1
Colby C 2	Keene St. C 1
Colgate - 1	Kenyon - 2
C. of Mt. St. Vincent	- 1 Lehigh U 1
C. of St. Benedict - 1	Lock Haven St. C 1
C. of Our Lady of the	Elms - 1 Lowell St. C 1
Cornell U 1	Louisiana St. U 1
Davidson - 1	Lyndon-St:-E:

Mankato St. - 1

Mary Washington - 1

McGill U. - 1

Memphis St. U. - 2

Merrimack C. - 1

Miami U. - 1

Middlebury C. - 16

Millersville St. C. - 1

Montclair St. C. - 1

Moore C. of Art - 1

Moorhead St. C. - 1

Mt. Angel C. - 1

Mt. Holyoke C. - 3

Mt. St. Mary's C. - 1

Nanterre U. (Paris) - 2

North Carolina St. U. - 1

Northwestern U. - 1

Northwest U. - 1

Notre Dame C. - 1

Notre Dame U. - 1

Ohio St. U. - 1

Olivet C. - 1

Parsons - 1

Pennsylvania St. U. - 1

Pitzer - 1

Princeton - 1

Russel Sage - 2

Saint Anselm - 1

St. John Fisher C. - 1

St. Joseph's C. - 2

St. Lawrence U. - 1

St. Peter's C. - 1

Sarah Lawrence - 1

Sewanee - 1

Simpson C. - 1

Smith C. - 1

SUC - Buffalo - 2

SUC - Geneseo - 2

SUC - Oneonta - 1

SUC - Potsdam - 1

SUNY - Oswego - 1

South Dakota St. U. - 1

Southern Methodist U. - 1

Stephens C. - 1

Swarthmore C. - 3

Suffolk U. - 1

Susquehanna U. - 2

Tarleton St. U. - 2

Trinity C. - D.C. - 1

Tufts - 1

U. of Basel (Switzerland) - 1

U. of California - L.A. - 1

U. of Cinncinnati - 1

U. of Connecticut - 1

U. of Dubuque - 1

U. of Hartford - 1

- U. of Iowa 1
- U. of Florida 1
- U. of Maine Orono 1
- U. of Maine Presque Isle 2
- U. of Maryland 1
- U. of Massachusetts 3
- U. of Michigan 1
- U. of Minnesota 1
- U. of Missouri 3
- U. of Montevallo 1
- U. of New Hampshire 1
- U. of New Mexico 1
- U. of New Orleans 1
- U. of North Carolina, Chapel Hill - 1
- U. of North Carolina, Greensboro - 1
- U. of Pennsylvania 4
- U. of the South 2
- U. of Southwestern Louisiana 1
- U. of Tennessee, Chattanooga - 1
- U. of Texas 1
- U. of Washington 1
- U. of Vermont 4
- U. of Virginia 1
- Vanderbilt 1
- Washington U. 1
- Wellesley C. 3
- Wesleyan U. 2

- Western Connecticut St. 1
- Western Washington U. 1
- Wheaton 1
- William and Mary 1
- Williamette 2
- Williams C. 1
- Wittenberg U. 2
- Yale U. 1

## Bread Loaf School of English 1979

# Candidates for Master of Letters Degree

Armstrong, Brenda - 19th & 20th Cent. Novel

Arndt, Dorla D. (Oxford) - Poetry

Denson, Scott E.

Donahue, Patricia L. (Oxford) - British & Amer. Poetry 1800-1975

Gallagher, Kevin A. (1st year) - Modern Poetry

Godfrey, Mark (Oxford) - Theatre Arts & Dramatic Literature

Gorzycki, Thomas C. - Renaissance

Gray, Mary Elizabeth - Theatre Arts & Dramatic Literature

Hanrahan, Karen M. (Oxford) - Drama/ Backgrounds of Modern Drama

Hilbrink, Lucinda M. (Oxford) - Modern Literature

Hutter, Rebecca T. (Oxford) - Novel

Kight, Thomas S. - Theatre Arts & Dramatic Literature

King, Carlene W. - English Literature Since 18th Cent.

Littwin, Tedman R. - American & British Lit. 1830-1930

McCluskey, Ann E. (Oxford) - Novel

Morgan, Carol A. - 18th-20th Century Novel

Nixon, Lois G. (Oxford) - Renaissance

Roetzel, Larry W. - Theatre Arts & Dramatic Literature Spielvogel, Sandra E. Veglahn, Nancy J. (1st year) - Novel

Watts, Sr. Marianne - Novel

Wenner, Darryl K. -

## Bread Loaf School of English 1979

# Areas of Concentration - M. Litt.

Theatre Arts & Dramatic Literature

Godfrey, Mark (Oxford)

Gray, Mary Elizabeth

Hanrahan, Karen M. (Drama/Backgrounds of Modern Drama)

Roetzel, Larry W.

The Novel (6)

Armstrong, Brenda - 19th & 20th Century
Hutter, Rebecca T. (Oxford)
McCluskey, Ann E. (Oxford)
Morgan, Carol A. - 18th-20th Century
Beglahn, Nancy J.
Watts, Sr. Marianne

Poetry (3)

Arndt, Dorla (Oxford)

Donahue, Patricia L. (Oxford) - British & American 1800-1975

Gallagher, Kevin A. - Modern

Renaissance (2)
Gorzycki, Thomas C.
Nixon, Lois G. (Oxford)

The 19th Century (2)

Denson, Scott E.

Wenner, Darryl K.

English Literature (1)
King, Carlene W. - English Literature Since 18th Century

American & British Literature (1) Littwin, Tedman R. - 1830-1930

Modern Literature (1)
Hilbrink, Lucinda M. (Oxford)

7. INTRODUCTION TO THEATRICAL PRODUCTION Mr. D. Maddox Final Examination Thursday, August 9, 1979 You have been contracted to design the sets and lights for the Bread Loaf production of THE Q-BETA SYNDROME. (10 points) Using a topic outline, detail the steps you must follow in taking the play from written script to opening night. B. (5 points) List and define the various graphic drawings you must complete in the process of designing the sets, lights and costumes. (5 points) Finally, present a time schedule of rehearsals and events for the six days preceding opening night necessary to bring all of the production elements together. II. Identify and elaborate on 8 of the following using a . combination of sentences and/or annotated diagrams: (24 points) 1. parallel platform 2. the most important 3/4 " in stagecraft 3. resistance dimmer 4. elvanol 5. stage drape construction 6. stage jack 7. cyclorama 8. scrim 9. radial arm jaw 10. Hollywood nail

## page 2

- III. Short answers. Select 5. (15 points)
  - A. What are the relative advantages of a computer guided, remote controlled dimmer board installation?
  - B. What are the specifications one must include when ordering spotlight lamps for theatre use?
  - C. Based on your observations of the summer, what are the major responsibilities of the stage manager in any production?
  - D. What are the advantages of dry scenic pigment over premixed paints?
  - E. What are some of the ways "styrafoam" may be used in theatre and how may "styrafoam" insulation be shaped and textured for the stage?
  - F. List the specifications necessary to use in ordering linear lumber. Explain the grading system used.
  - G. List 5 simplifications that can be used in scene design solutions to save either time and/or money in realistic box sets.

7. INTRODUCTION TO THEATRICAL PRODUCTION

Mr. D. Maddox

page 3

Student\_\_\_\_

IV. Diagrams

1. (5) Diagram the color wheel used in pigments.

2. (5) Fresnel spotlight (Show typical light ray striking reflector.) Identify all major elements.

7. INTRODUCTION TO THEATRICAL PRODUCTION

Mr. D. Maddox

page 4

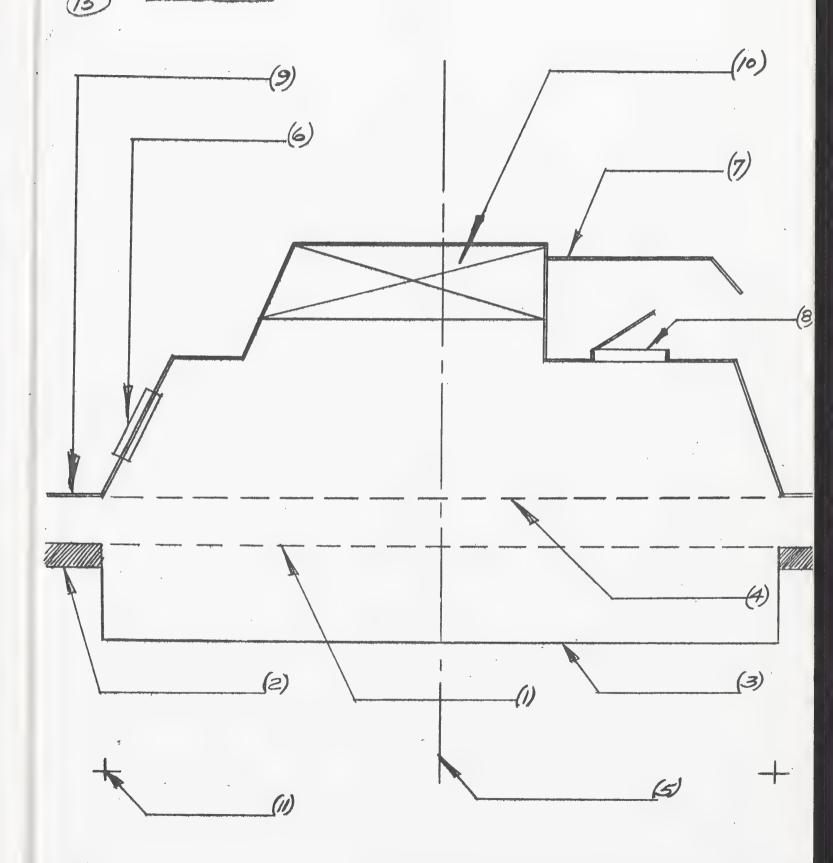
Student\_\_\_\_

3. (5) Ellipsoidal reflector spotlight (Show typical light ray striking reflector.) Identify all major parts.

4. (1) Diagram anything you want! (I needed 1 point for free.)



Below is a floor plan of a hypothetical stage. Fill in all blanks and then dimension fully.

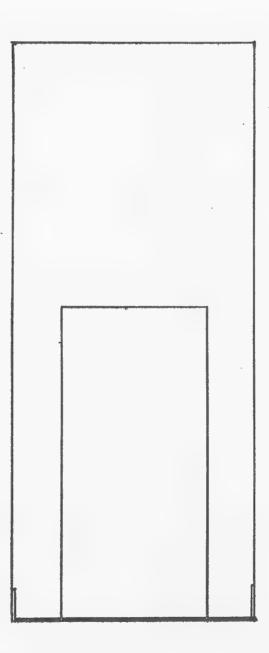


SCALE: 4"=1-0"





The drawing below is a front elevation of a door flat. Draw in all necessary framing elements and label each (include fastening devices). Indicate type of materials used.



SCALE: = = 1-0"

## Choose two of the following questions:

- In "Sleep and Poetry," Keats speaks of that moment when "The visions are all fled" and "A sense of real things comes doubly strong,/ And like a muddy stream, would bear along/ My soul to nothingness" (see 11. 155-163). Compare this description of disillusion to other moments of descent in Keats and Shelley's poetry. /Moments that come to mind include: "Cold Pastoral" ("Ode on a Grecian Urn"), "St. Agnes moon hath set" ("Eve of St. Agnes"), "Do I wake or sleep?" ("Ode to a Nightingale"), "I fall upon the thorns of life, I bleed" ("Ode to the West Wind"), the poet's "woe too deep for tears" at the end of Alastor (11. 710-720), Asia's descent to Demogorgon's cave, Act II, sc. iv of Prometheus Unbound, and Shelley's descent to the middle style of The Witch of Atlas. 7 You might refer to some of these moments (don't feel you have to refer to all of them) or you might think of one or two more. The question to consider in each case is whether the moment of descent is merely a moment of disillusion, or whether something is gained to partially compensate for what is lost. Compare and contrast the degree of gain and loss in various instances and try to specify what is gained and what is lost.
- 2. At the end of "Mont Blanc" Shelley asks "And what were thou, and earth, and stars, and sea/ If to the human mind's imaginings/ Silence and solitude were vacancy?" Return to that question and discuss it both in the context of "Mont Blanc" and in the context of at least two of the poems by Shelley that we discussed later: "Ode to the West Wind," Prometheus Unbound, The Witch of Atlas, "Epipsychidion," "Adonais." If it seems helpful, you might refer to the two apparently contradictory statements from Shelley's prose that we discussed in conjunction with the ending of Mont Blanc: "Nothing exists except as it is perceived." and "The basis of all things cannot be mind."
- 3. Shelley speaks of poetry as a sword that would "consume the scabbard that contains it." Keats urges Shelley to "load every rift with oar." These two statements may sum up the stylistic differences between the two poets. Referring to passages from at least three of the following, offer close analysis which contrasts their styles: "Ode to Melancholy," "Mont Blanc," Prometheus Unbound, "Adonais," Endymion, "Sleep and Poetry," "Ode to Psyche," "Ode to the West Wind."

### 11. SHELLEY AND KEATS

page 2

- 4. We did not discuss Keats's "On Seeing the Elgin Marbles" in class. Turn to it now and consider this question: although it is an early poem by Keats, how does it seem a much later poem? To what degree does it seem a poem written by a poet who had already written The Fall of Hyperion: A Dream? Finally, if you have time, could you compare this poem to Shelley's "To a Skylark"? (602-3--also not discussed in class).
- 5. In "Hymn to Intellectual Beauty," stanza V, Shelley writes:
  "While yet a boy I sought for ghosts. . ." (p. 531).
  Consider this line in the context of that poem, and write
  about the difference between superstition and dreams that
  come true referring to other poems by Shelley and Keats.

These questions are purposefully open-ended. I have no fixed answers in mind. When writing essays, you should aim for depth, not breadth, but here when writing an exam, try to show the breadth of your reading and understanding of the two poets. Finally, when you are writing essays I ask you to avoid repeating class discussion, but here, on the exam, you should be repeating what has been said in class. The questions are designed to allow you to apply class discussion in your response.

14. MODERN POETRY: YEATS, ELIOT, M. Mahar FROST AND BISHOP Friday, August 11, 1979 Final Examination Answer one question from Group A and one question from Group B. GROUP A Return to Yeats's "To the Rose Upon the Rood of Time" and discuss the parallel between that rose blossoming from the center of a cross and Eliot's still turning point in Four Quartets. Make your references to both poems explicit, quoting and explicating lines and phrases. Consider any difference in Yeats's attitude toward the rose and Eliot's desire to achieve the still, turning point. Finally, contrast the ending of "The Circus Animal's Desertion" ("Players and painted stage" at the end of II to the end of the poem) to the ending of Four Quartets (11. 231 following). Yeats's "Wild Swans at Coole" was one of the three poems : - : included in the first set of essay topics. If you did not write an essay on this poem, read it, think about it for five or ten minutes, and then begin explicating it as if you were discussing it with another students in the class. (We did not discuss it in class discussion.) What is the speaker's attitude toward the swans at various points in the poem? What difference does he feel between himself and the swans? Can you compare or contrast the speaker here to the speaker or the poet in other poems by Yeats? You'll be judged by the interest of what you've said and the degree to which you show an understanding of other poems by Yeats that we did discuss in class. I don't expect that you'll come to a complete reading of the poem while writing about it in an exam. Finally, if you did write an essay on this poem, you could still answer this question by using this hour to begin explicating "Long-Legged Fly" -- the other poem on the essay topics that was not discussed in class. Clearly, this course had a plot. You might find it helpful to turn to the two passages from Pater's writing that I gave you the first day and see if you can "arrive where /you) started/ And know the place for the first time." Contrast the two views of art represented by the two passages: the Mona Lisa seems to be a work of art which sums up all time, while in the second passage Pater speaks of the creative act which only expands the interval "for the moment's sake." You can focus your answer on the two Pater passages or simply use them as your beginning point, quoting and explicating only a few phrases from each. In either case, refer explicitly to poems by both Yeats and Eliot when discussing these two views of art.

19. CHAUCER AND ITDIEVAL CULTURE Final Examination

F. Meissman Thursday, August 9, 1979

## GENERAL INSTRUCTIONS

Open book exam. Do not forget your book. But no notes.

Part One: Question distributed in advance, to allow advance planning. So you can get it all in, and deftly, in about one and one-half hours. (See below.)

Part Two: Question distributed on the spot, so you can display your dancing skills. Dance time about one hour.

You may use the extra half hour as you will, on either or neither Part.

CHARLES AND MEDICAL CONTERES FINAL CAAS, Part Ones

Thinking the conduited. Writing the limited to 1 1/2 hours. You may retype your ensure.

Choice of one:

- (1) Is Chaucer's poetry radical or conservative in its social and psychological implications? We can agree that Chaucer's work embodies the munifold conflicts of later medieval custure, but to perceive conflicts is not automatically to advocate fundamental sociatal change—the fault, bear Brutus, could be attributed to man's error and sin. Think carefully, therefore, about the implications of Chaucer's poetry in coto. Decide, define your cerms, and discuss in detail three poems which support your point of view. (The following opinions are disallowed on grounds of boredom: Chaucer is a liberal. Chaucer simply presents, doesn't vote.)
- (2) Chaucer, as why shouldn't he be, is fascinated by the male/female relation both as a phenomenon in itself and as a paradigm of other cultural constructs—economic, political, philosophical, religious.

  That does the depiction of the male/female relation in Chaucer's pourry tell us about the <u>material and psychic structure of his society</u> its characteristic values and modes of operation—and its society for both men and women during the late Middle Age?

  After considering carefully all the poems which deal with the mais onale relation, choose three to discuss in detail.
  - (3) Chaucer it is rumured, expired before he had the chance to complete and conganize the tales of his Conterbury pilgrimage. But you have provided over a seance during which the band "unbokled his maie" before you. "Shore," therefore, his "fragments again to the ruits" order, at last, the Conterbury Tales. And explain in detail the nationale of the order thus designed.

    Groundruies: You must work with the partial orders Chaucer has already established. That is Fart I has to go first. Part X

olready established. That is, Fart I has to go first, Part X last; the Internal order of each group must be preserved; Firt III - IV - V form a sequence but you can place this sequence almost anywhere (you can place any "Part" anywhere except I and X).

Handloom: For your purposes, each "Part" consists only of the tales which have been discussed in class (though if you've read further, by all means use your knowledge). That is, there's no Part II; Part III = WB; only; Part V = FrankIT only; etc.

CHAUCER AND MEDIEVAL CULTURE: FINAL EXAM, PART II Choice of two, half an hour apiece. For each passage: 1) Identify the tale and briefly describe the situation in which the passage occurs. 2) Explain the meaning of the passage in its immediate context. 3) Explain its significance in the tale as a whole. 1) Glose whose wole and seye bothe up and down Inf Of uryne, and oure bothe thynges smale Were eek to knowe a femele from a male, And for noon oother cause--say ye no? The experience woot wel it is noght so. "This man is falle, with his astromye, 2) In som woodnesse or in som agonye. I thouhte ay wel how that it sholde he--Men sholde nat knowe of Goddes pryvetee. Ye, blessed be alwey a lewed man That noght but oonly his bileve kan! " "Ye shul youre trouthe holden, by my fay, For God so wisly have mercy upon me, I had wel levere ystiked for to be, For verray love which that I to you have, But if ye sholde youre trouthe kepe and save. Trouthe is the hyeste thyng that man may kepe." It is ful fair a man to bere hym evene 4) For alday meeteth men at unset stevene. O wombe, O bely, O stynkyng cod, Fulfilled of donge and of corrupcioun! At either ende of three foul is the soun. How greet labour and cost is thee to fynde! Muchunt, John This cookes, how they stampe and streyne and grynde And turnen substaunce into accident To fulfille al thy Rikerous intent. "And though that I be oold and may nat see, Beth to me trewe, and I wol telle you why: Thre thynges, certes, shall ye wynne therby. First, love of Crist, and to yourself honour, And alimyn heritage, toun and tour--" But sodeynly hum fil a sorweful cas, For evere the latter ende of joye is wo. God woot that worldly joye is soone ago, And if a rethor Koude faire endite He in a cronycle saufly myghte it write As for a sovereyn notabilitee.

21. The Hovel of Subjectivity
Final Examination

Answer question I and either of the other two questions. You have three hours, but you need spend no more than one hour on each question. Use the extra time to consider the questions and to organize your thoughts.

I. Between 9:00 and 10:00 on the morning of June 16, a cloud covers the sun over Dublin. Stephen, standing atop the Martello Tover, thinks of his dead mother, and Bloom returning from the pork-butcher's, also thinks of a deathly wo man, as he watches "a bent hag" cross the street. Discuss as fully as you can the implications of the two men's similar reactions. What similarities/differences between the two men are suggested by their association of women and death? To that extent, if at all, do the tensions suggested here early in the book seem

II. Lord Jim and To the Lighthouse both have a pairing of characters which is strikingly frequent in the modernist novel: a character who is engaged, involved, committed (Jim, lirs. Ramsay), and a second character who, though strongly attracted to the first, is more aloof, sceptical (Marlow, Lily). The "story" of the novel, we feel, is "about" the first character, the active, committed character. But gradually we realize that there is another "story," the story of the second character's relation to the first. Discuss this latter "story" in the two novels and answer the following questions. How does the added perspective which is supplied by the second character alter of modify our impression of the first? How do the attempts of the second character to see or know the first determine the shape, the form, of

lessened or resolved at the end?

the two novels?

III. The modernist novel is fascinated by "privileged moments"—
moments which Stephen Dedalus would call "epiphanies" and which Lily
B riscoe would call "matches struck in the dark." Discuss the nature
of such moments of revelation in <u>Swann's Way</u> and <u>To the Lighthouse</u>.
Be as specific as you can in describing what these moments consist of
in the two novels, and discuss the relation between such "moments"
and the larger fictional concerns of the two novels. (In discussing
<u>Swann's May</u>, you may, of course, use the madeleine-and-tea episode
as an example, but do not confine yourself to that one example.)

Mr. Wilders 28. SHAKESPEARE'S COMEDIES Friday, August 10, 1979 Final Examination Signet edition of TWELFTH NIGHT (or any similar annotated edition). 1. Read carefully Act III, Scene iv from line 7 ("I have sent after him...") to line 225 ("A fiend like thee might bear my soul to hell"). Respond to the following in clear, concise and specific essays: Divide the passage into its major sections, indicating how each section is divided from the rest. Examine the effects created by Shakespeare by placing this passage in the context of the scene which precedes it and the remainder of Act III, Scene iv. c. What qualities of character are revealed by (1) Malvolio (2) Sir Toby (3) Sir Andrew (4) Olivia d. Although superficially the dialogue may appear unplanned and desultory, consider (1) how far the attitudes of the characters are related to attitudes expressed in the play as a whole (2) the underlying formality of syntax and sentence structure You may, if you wish, make comparisons in the course of your treatment of the above topics, with any of the other comedies you have read, but this is not obligatory. NOTE: Make sure you have answered all the questions. Allow some time 3. to re-read your answers and to make any last-minute corrections.

34. Character and Society in the English Hovel 1979
Final Examination

Answer question I and <u>either</u> of the other two questions. You have three hours, but you need spend no more than one hour on each question. Use the extra time to consider the questions and to organize your thoughts.

- I. <u>Clarissa</u> and <u>Great Expectations</u> both show love strongly influenced by (perhaps created by?) class tensions. Discuss the relationship between class and the forms that love takes in these two novels.
- II. Emma Woodhouse and Lucy Snowe are both surrounded by groups of other women (Miss bates, Jane Fairfax, Mrs. Elton, etc.; Mme. Beck, Ginevra Fanshawe, Pauline Home, etc.). How do the heroines define themselves in relation to these other women? What do these relationships reveal about the conception of character in Emma and Villette?
- III. Charlotte Bronte thought of herself as writing novels which were radically opposed to Jane Austen's. How different are the assumptions about reality, fiction, and character in Jane Eyre and Pride and Prejudice? Answer this question by thoughtfully comparing/contrasting the presentation of character in the two triads Darcy-Elizabeth-Wickham and Rochester-Jane-St. John Rivers. What seem to you the most fundamental similarities/differences between the two authors' visions of the world?

Mr. Wood 37. DICKENS AND DOSTOYEVSKY Friday, August 10, 1979 Final Examination Three Hours. Answer Question One and TWO others. Situate in context and comment in some detail on ONE of the 1. following passages: England has been in a dreadful state for some weeks. Lord Coodle would go out, Sir Thomas Doodle wouldn't come in, and there being nobody in Great Britain (to speak of) except Coodle and Doodle, there has been no Government. It is a mercy that the hostile meeting between those two great men, which at one time seemed inevitable, did not come off; because if both pistols had taken effect, and Coodle and Doodle had killed each other, it is to be presumed that England must have waited to be governed until young Coodle and young Doodle, now in frocks and long stockings, were grown up. This stupendous national calamity, however, was averted by Lord Coodle's making the timely discovery, that if in the heat of debate he had said that he scorned and despised the whole ignoble career of Sir Thomas Doodle, he had merely meant to say that party differences should never induce him to withhold from it the tribute of his warmest admiration; while it as opportunely turned out, on the other hand, that Sir Thomas Doodle had in his own bosom expressly booked Lord Coodle to go down to posterity as the mirror of virtue and honour. Still England has been some weeks in the dismal strait of having no pilot (as was well observed by Sir Leicester Dedlock) to weather the storm; and the marvellous part of the matter is, that England has not appeared to care very much about it, but has gone on eating and drinking and marrying and giving in marriage, as the old world did in the days before the flood. b. He closed his hand on the twenty copecks, walked on for ten paces, and turned facing the Neva, looking towards the palace. The sky was without a cloud and the water was almost bright blue, which is so rare in the Neva. The cupola of the cathedral, which is seen at its best from the bridge about twenty paces from the chapel, glittered in the sunlight, and in the pure air every ornament on it could be clearly distingu-The pain from the lash went off, and Raskolnikov forgot about it; one uneasy and not quite definite idea occupied him now completely. He stood still, and gazed long and intently into the distance; this spot was especially familiar to him. When he was attending the university, he had hundreds of times--generally on his way home--stood still on this spot, gazed at this truly magnificent spectacle and almost always marvelled at a vague and mysterious emotion it roused in him. It left him strangely cold; this gorgeous picture was for him blank and lifeless. He wondered every time at his sombre and enigmatic impression and, mistrusting himself put off finding the explanation of it. He vividly recalled those old doubts and perplexities, and it seemed to him that it was no mere chance that he recalled them now.

### page 2

- 2. Consider the portrayal of children and childhood in GREAT EXPECTATIONS and CRIME AND PUNISHMENT.
- 3. Using details only from <u>BLEAK HOUSE</u> and <u>CRIME AND PUNISHMENT</u>, write descriptions of London and St. Petersburg as they might appear in travel magazines.
- 4. Compare the deaths of Lady Dedlock and Nastasya Filippovna.
- 5. Comment on the importance of 'expectations' in  $\frac{\text{THE }}{\text{and }}$  GREAT EXPECTATIONS.
- 6. Compare the uses of imagery in Dickens and Dostoyevsky.
- 7. Write a parody of the opening paragraph of any of the novels read this term.

- c. Go, thou proud-hearted wretch to Babylon, see
  Nebuchadnezzar walking and vaunting himself
  upon the top of the turret. . . see him breathing
  out his heart upon the bed of sorrow, the lice
  eating out his bowels. Go, thou covetous
  earthly-minded creature to Jerusalem unto Judas;
  hear him there plotting and bargaining with the
  scribes and pharisees. . . see his pale face,
  his ghastly looks, hear him yelling out the
  horror of his heart, "I have sinned!". . .
  See what thou canst make of it now--now, that thou
  mayest know what to expect then.
- d. In this sad state, God's tender bowels run
  Out streams of grace; and He, to end all strife,
  The purest wheat in heaven, his dear-dear Son,
  Grinds and kneads up into this bread of life,
  Which bread of life from heaven down came and stands
  Dished on thy table up by angels' hands.

Mr. Wilders 68. SEVENTEENTH-CENTURY POETRY Thursday, August 9, 1979 Final Examination Three hours: 2 p.m. - 5 p.m. 1. Read the attached poem carefully. Answer the following questions in clear, concise, 2. specific essays: a. What does the poet say and how does he say it? Include discussion of form and structure, relationship of sound to sense, figurative language. What characteristics do you recognize in this poem which associate it with (1) the tradition represented by Donne? (2) the tradition represented by Ben Jonson? What new elements, if any, does the poet introduce into this poem? c. Make a qualitative judgement of the poem in terms of its success or failure. You may, if you wish, compare it qualitatively with other poems you have read this term. Be sure you have answered all three questions. NOTE: Allow some time to re-read and, if necessary, correct your manuscript.

## THE THANKSGIVING

Oh King of grief! (a title strange, yet true,	
To thee of all kings onely due) Oh King of wounds! how shall I grieve for thee,	
WIV IN ALL STIET Dreventest ma?	
Shall I weep bloud? why thou hast wept such store	5
THAT ALL CHY DOLLY WAS ONE GOOTE	
Shall I be scourged, flouted, boxed, sold?	
"Tis but to tell the tale is told.  My God, my God, why dost thou nort form	
My God, my God, why dost thou part from me?  Was such a grief as cannot be.	
Shall I then sing, skipping thy dolefull storie,	10
And Side With the triumphont alomics	
Shall thy strokes be my stroking? thorns, my flower?  Thy rod, my posie? crosse, my bower?  But how then shall I imitate that	
Thy rod, my posie? crosse my hours?	
But how then shall I imitate thee, and	-
Copie thy fair, though bloudie hand?	15
Surely I will revenge me on thy love,	
And trie who shall victorious prove.	
If thou dost give me wealth; I will restore	
All back unto thee by the poore.	0.0
If thou dost give me honour; men shall see,	20
The honour doth belong to thee.	
I will not marry; or, if she be mine,	
She and her children shall be thine.	
My bosome friend, if he blaspheme thy name,	2 =
I will tear thence his love and fame.	25
One half of me being gone, the rest I give	
Unto some Chappell, die or live.	
As for thy passionBut of that anon,	
When with the other I have done.	30
For thy predestination I'le contrive,	20
Inat three yeares hence, if I survive	
r le bulld a spittle, or mend common waves	
Dut mend mine own without delayes	
inen I Will use the works of thy creation	35
AD II I US'd them but for fachion	33
ine world and I will quarrell; and the years	
CHAIL HOL DEFCEIVE That Lam have	
My Musick Shall finde thee, and every string	
Shall have his attribute to sing.	40
indi all together may accord in thee	
Ally prove one God. One harmonia	
II thou shalt give me wit, it shall appears	
II LROH DAST GIV'D it me 'tic bome	
nay, I will reade thy book, and never move	45
1111 I Have Toling Therein thy love:	
iny art of love, which I'le turn back on thee	
V My deare baylour Victorial	
Then for thy passionI will do for that	
	50

## -- George Herbert

- 1 grief: suffering, injury (along with modern sense).
  4 preventest: anticipates.
  5 store: abundance.

- 14 posie: bouquet.
  17 revenge me: the expression is deliberately extravagant,
  implying a ferrent desire to "pay back."
- implying a fervent desire to "pay back."

  33 spittle: hospital, poorhouse; common wayes: public highways.

71. MEDIEVAL LOVE, EARTHLY AND DIVINE Final Examination

H. Weissman Friday, August 10, 1979

### GENERAL INSTRUCTIONS.

Open book exam. Do not forget your books. But no notes.

Part One:

Question distributed in advance, to allow advance planning. So you can get it all in, and deftly, in about one and one-half hours. (See below.)

Part Two: Question distributed on the spot, so you can

display your dancing skills. Dance time about one to one and one-half hours.

You may use any extra time as you will, on either or neither part.

71. MEDIEVAL LOVE, EARTHLY AND DIVINE
Final Examination

Fart Two.

One and one-half hours, approximately.

Read thoughtfully the love lyric below (see page 2).

Read thoughtfully the love lyric below (see page 2). Then write a stimulating essay in which you

- 1. Analyze the male/female relationship and the quality of love presented in the poem, being careful to show how the poet presents these things.
- 2. Guess whether the poem was written by a male or female poet, and explain what features of the poem make you think so.
- 3. Time Permitting:
  Reread your answer to #2, and either critique its
  implicit sexist assumptions or show why you think you
  have successfully transcended making them.

### 71. MFDIEVAL LOVE, EARTHLY AND DIVINE

It pleases me when I see the trees become green again throughout the woods, the branches covered with leaves, and the nightingale, under the foliage, singing of love, the cause of my suffering. And it pleases me that I suffer from it, provided that she/he will want to love me, she/he whom I want and desire.

I want her/him when she/he is most proud toward me, but I am never proud toward her/him. Therefore may she/he welcome me, my lady/lord, since I welcome her/him so much that I deprive myself of all others on her/his account. May God never deprive me of her/him. Rather may He give her/him the desire to accept gracefully my constant devotion to her/his love.

I embrace her/his love, which imprisons me, for the sake of her/him who my dreadful prison makes; and though she/he is forever reproaching me, it is rather I who have cause to reproach her/him. She/He is wrong, but I pardon her/him for it; and my heart pardons her/him again, for I know that she/he is so beautiful/handsome and good that all her/his evil to me is good.

Good is all the evil she/he gives me.
But for God's sake I ask of her/him one gift,
that my mouth, which is fasting,
She/He feed with a sweet kiss.
But I ask too great a reward
from the one who rewards so greatly;
and when I reason with her/him about it,
she/he twists my reasoning.

My reasoning she/he twists and turns, but from her/him I do not turn my faithful heart, which desires her/him so much that all my desires are for her/him whom I sigh for. And since she/he does not sigh, I know that in her/him my death is mirrored when his/her great beauty/charm I view.

My death I view, so that I cannot have joy, nor am I able to rejoice.
But I am so good at enduring that I hope to attain through endurance.

to wipe the sweat accumulating between right jaw and right clavicle, neither being accustomed to his new fleshiness and insistence to sleep on one side only, so as not to hear his heart: he had made the mistake one night in 1920 of

he could hear himself dying.

calculating the maximal number of its remaining beats (allowing for another half-century), and now the preposterous hurry of the countdown irritated him and increased the rate at which

b. Double integral is also the shape of lovers curled asleep, which is where Slothrop wishes he were now--all the way back

ACHTUNG office, so much as the primitive fear of having a soul captured by a likeness of image or by a name. . . He wants

several entropies, from Their softsoaping and Their money; maybe he thinks that if he can do it for her he can also do it for hirself. . . although that's awful close to nobility

for Slothrop and The Penis He Thought Was His Own.

with Katje, even lost as he might feel again, even more vulnerable than now-even (because he still honestly misses her), preserved by accident, in ways he can't help seeing, accident whose own much colder honesty each lover has only the other to protect him from. . . Could he live like that? Would They ever agree to let him and Katje live like that? He's had nothing to say to anyone about her. It's not the gentlemanly reflex that made him edit, switch names, insert fantasies into the yarns he spun for Tantivy back in the

to preserve what he can of her from Their.

- c. Vithout retaphysical stability a ran like me is the Saint Sebastian of the critical. The odd thing is that I hold still for it. As now, clutched by the sleeve of my checked coat, with Cantabile steaming intrigues and judgments at me from the flues of his white nose. With me it's not how all occasions do inform against me, but how I employ occasions to extract buried information. The latest information seemed to be that I was by inclination the sort of person who needed microcosmic-macrocosmic ideas, or the belief that everything that takes place in man has world significance. Such a belief warmed the environment for me, and brought out the sweet glossy leaves, the hanging oranges of the groves where the unpolluted self was virginal and gratefully communed with its Maker, and so on. It was possible that this was the only way for me to be my own true self. But in the actual moment we were on the wide freezing pavement, on Michigan Boulevard. the Art Institute behind us, and over against us all the colored lights of Christmas traffic and the white facades of Peoples Gas and other companies.
- 2. Consider the role of literary and other allusions in APA, GRAVITY'S RAINBOW and HUMPOLDT'S GIFT.
- 3. Compare the images of the family offered by TRAVESTY and SOMETHING HAPPENED.
- 4. What are the perspectives on violence and death proposed by RABBIT REDUX and TRAVESTY?
- 5. Comment on the portrayal of work in <u>SOMETHING HAPPENED</u> and RABBIT REDUX.
- 6. Compare ANY TWO books read this term as <u>narrative performances</u>, shows put on for the (presumably admiring) reader.
- 7. Write reviews of ANY ONE novel read this term as they might appear in Time; a local newspaper; the Chronicle of Higher Education: Rolling Stone--or in a similar spread of journals of your own choice or invention.

Mr. Bercovitch 145. THE MYTH OF AMERICA Friday, August 10, 1979 Final Examination ANSWER ONE OF MORE OF THE FOLLOWING QUESTIONS. 1. Write an introduction to Melville's Pierre, as though it were a recently-discovered manuscript, and you were trying to persuade the public of its importance both in its own right and as an American literary classic. 2. Describe the relation between myth and violence in at least two of the novels discussed in this course. 3. Analyze the mood, themes, and imagery in the following passage: Even when I was most keenly aware of the East's superiority to the bored, sprawling, swollen towns beyond the Ohio--even then it had always for me a quality of distortion. I saw it as a night scene by El Greco: grotesque, haunted, distorted beyond my eyes' power of correction. And so, when the first light of day broke over the hill-top, I decided to come back home. Anger was washed away along with any obligation. I was not against them. I was through. It was not my show any more. Outside the room, in the hall, I met the doctor. "Is there anything I can do?" he asked. "No," I said. "There is nothing to do." "I know," he said, 'that there is nothing to say." "No," I said; "there's nothing to say." "Is there anything --?" "No, thank you," I said. "I do not want to talk about it.' I walked outside, and it was all still and Sundaylike, and hot, with the kind of faint droning of bugs and flies in the air that makes it seem so lonesome, like everybody's dead and gone. Silence permeated all things, and produced that peculiar mood which always prevails at a traveller's first setting forth on a journey, as it had prevailed, I fancied, at that unimaginable time before the world was, when Silence brooded on the face of the waters. But I shook off the feeling, impetuously shouted for the coach, and started on my way through the heart of the general stirless morning silence of the fields and the woods.

Suddenly my glance lit upon some crumpled leaves of paper upon the seat. I lifted a leaf, a tattered dried, fish-like thing, and unrolled it, to see what it night be.

"Dear Miss Lonelyhearts," it read, "I thought I would write to you after reading your answers to Disillusioned and Sick-of-it-all. You have an education, so I figured maybe you know. When I was a little girl it was not so bad because I got used to the kids on the block raking fun of me, but now I would like to have boy-friends, but no boy will take me out because I was born without a nose--although I am a good dancer and have a nice shape. I sit and look at myself all day and cry. What I want to know is, what is it all for? I can't blame the boys for not wanting to take me out, but what I want to know is, what is the use, day after day? Sincerely yours, Desperate."

I threw the paper back on the seat, and turned to look at the passing countryside. I did not feel guilty. I did not feel. The rock had been thoroughly tested and had been found perfect. I sat there in perfect conscience and self-knowledge, and the days and nights went by: I right say they swam by, they slid along so quiet and smooth and lovely, backrolling from day to dark, and dark to day again, in identical and anonymous and deliberate wagons, as though in a succession of creakwheeled and limpeared avatars, like sonthing moving forever and without progress across an urn. And pretty soon someone says, "Here comes Hollywood, and I says, "What?" and he says, "Follywood, California," and I says, 'Well! Here I ain't been coming from Saddle Meadows but six weeks, and I been to Hannibal, and Long Island and Abruzzi, and New York City. And now it's already California. Ty, my. A body does get around.

Reread the opening of Strindberg's <u>The Father</u>, to the exit of Nbjd (p. 11) and discuss the playmaking, considered as the creation and management of audience response and comprehension. Consider (in any order and to the extent that it suits you):

The setting

The situation

The characters (how they are established, how they relate to the setting, their juxtapositions)

The dialogue, how it creates anticipation, conveys useful information

The function of the scene with respect to the rest of the play

N.B. The play could begin at the line, bottom of p. 11:

Pastor. . . . Now what was it we were talking about when this blessed business

interrupted us?/

The playwright's choices.

You have up to three hours. Write legibly. Be kind to your web-footed friends.

#### MIDDLEBURY COLLEGE

# The Bread Loaf School of English

SIXTIETH SESSION

# Commencement Ceremony



THE LITTLE THEATRE

SATURDAY, AUGUST 11, 1979

8:45 P.M.

#### PROGRAM

### Processional

Introduction of the Commencement Speaker

PAUL M. CUBETA

Director, Bread Loaf School of English

Commencement Address

SACVAN BERCOVITCH Professor of English Columbia University

Conferring of the Degrees of Master of Arts and Master of Letters

OLIN C. ROBISON

President, Middlebury College

THE BREAD LOAF MADRIGALISTS

Recessional

### Candidates for the Degree of Master of Arts

\*MARTHA ACKMANN ANNE BADMINGTON \*RoseLee Bancroft \*CLIVE WILLARD BRIDGHAM PETER VINCENT CARLOS ELISABETH CONLEY FITZGERALD JENNIFER SUE FOREE RACHEL CLARK JARVINEN DAVID LEE KESTER \*Cornelius Thomas Lynch MARGARET ELEANOR McCarthy †PATRICIA BUTLER MAROUN \*John Atkinson Morris, Jr. JOHN DANIEL MURPHY, S.J. MICHAEL JAMES MURPHY FRANCIS JOSEPH MURRAY, JR. DONALD CHRISTOPHER NORTH, III ELIZABETH JEAN PAXTON JOSE RAMON PEREZ NANCY LYNN RIDENOUR MARILYN MARLOW ROBITAILLE FRANCIS EDWARD RUSSELL KARENELLEN MACAULEY SMITH NADINE STAH

†Received degree March 1, 1979

CONLIN C. WAGNER, II

Candidates for the Degree of Master of Letters

\*Dorla Deane Arndt
Thomas Charles Gorzycki
\*Lois Gayle Nixon
Larry Wayne Roetzel

<sup>\*</sup>Graduating from the Bread Loaf School of English at Lincoln College, Oxford, August 11, 1979

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BREAD LOAF SCHOOL OF ENGLISH

Commencement Address

A Tale of . Two Cities on a Hill

Sacvan Bercovitch

August 11, 1979

President Robison, Dr. Cubeta, members of the Class of 1979, faculty, Bread Loafers, and guests: I am deeply moved by this honor, but it's been a hard summer, and I might not have accepted if your senior class president, John Murphy, hadn't made me the offer in terms I could not refuse. He was speaking for himself, he said, and also for the entire graduating class, many of whom regretted my absence last summer. Regretted my absence: that shrewd appeal to vanity and guilt could only come from a student of the Puritans. I realized that there would be no way out. And I realized, too, having studied the Puritans myself, that John was subtly suggesting my subject and text. Not all is vanity, was the implication; work on the guilt. Who knows, you may draw some good out of evil, and make a virtue of necessity. So I decided then and there to tell you about my experience last year. And having decided, it occured to me that that experience was perfectly suited to this occasion. Traditionally, commencement addresses here have centered on the peculiar advantages of Bread Loaf, the importance of literature, and the reasons or excuses for teaching English out there in the wilderness of the world. What better way to draw all these themes together than by contrasting this green retreat with the golden lures I succumbed to, for a while, in the world out there? In any case, it would make for an instructive tale. Let me call it a tale of two cities, each of them a city on a hill.

And let me begin, as John implied I should, on a repentant note. Six weeks ago I returned to Vermont, like the prodigal son come home from a land of strange ways and false gods. I refer, of course, to the land of California, where I'd spent the year as token humanist at another sun-lit, hill-top paradise, called the

Center for Advanced Study in the Social and Behavioral Sciences. How I got the invitation is something of a mystery to me, but at the time it seemed irresistible. Think of it: a season in the realm of ideas; high-mindedness nourished by free paychecks, inspiration untainted by exams; Bread Loaf without responsibility. Besides, I was really interested in social science. I'd always viewed literature as part of culture, even before the decline and fall of the New Criticism, and it was high time, I thought, to find out what culture was about. My soft literary approach yielded certain kinds of judgment about the American mind and character. Couldn't I sharpen these by using some of the techniques developed by hard-headed social scientists? Human beings, after all, are multi-dimensional. They aren't "political animals," or "symbol-making animals," or "creative spirits," or members of some economic class, but all of these simultaneously, and what they produce, especially when the product is high art--especially, that is, when it most fully expresses their humanity -- must surely reflect that simultaneity. Hence the value to me of social science: it promised a broader set of questions, a more exact terminology, for exploring the relations between literature and culture.

So much for promises. In theory, I still think I may be right. In fact, what I discovered out there was something altogether different, and deeply unsettling. Let me call it, at the risk of sounding melodramatic, the metaphysics of anti-humanism. It took various forms as it appeared in the various disciplines represented at the Center--sociology, psychology, law, anthropology, economics, sociobiology, experimental medicine, political science--but all variations advanced the same set of values. The first argument I got into, about an hour after I arrived, ended with the remark that essentially we're all IBM machines. In the first seminar I attended, I learned that desire is a circuit at the back of the brain. In the first conversation I overheard, one eminent scholar told another that he was, in his words, "working on wisdom." "That's interesting!" replied the other. "What's your data-base?" The first acquaintance I made was a

psychologist who had just published a painstaking study of helplessness and depression. His data-base was two hundred dogs; he'd applied electric shocks to them until they'd turned over on their backs and refused to budge; and he'd recorded their neurological reactions during the process. Then he compared his findings with the neurology of depressed people—or to speak proper social scientese, a sample control group of depressed human subjects. It was his earnest hope, he told me, to solve the problem of helplessness and depression.

During the next few weeks, I discovered his grounds for hope. They constitute the articles of faith of his profession, the self-evident truths that brought this community together. The proper way of studying mankind is scientific. What really counts is what can be counted. Truth issues from quantifiable facts. Not a certain kind of truth, as I'd thought, but the truth. Fundamentally, there's no difference between the human animal, the human machine, and human consciousness. Our minds are more complex, to be sure, than those of dogs or rats, but then dogs and rats are more complex than other creatures. It's a question of quantity, not quality. In the final analysis (as these people like to say), all of us--dogs, rats, humans, and other animals -- operate by the same principles. Consciousness is physiological. The works of the mind or imagination may be pleasant to contemplate in their own right; but if they're to be understood we must see them for what they actually areas superstructure, superstition, or at best sublimation. Rhetoric is games people play; the symbols of reality are written in the language of mathematics. Language itself, in the final analysis, is simply the product of certain chemical combinations in the structure of the brain. And much the same may be said of what we express through language. Belief is a mode of rationalization; the ultimate answer to any of our problems, the higher reality behind the windings of the intellect and will, is biological. Moral systems are no more than a function of material culture. Adam, the first human subject, was created in the image of the computer.

Now, there's nothing new in any of these notions. They're commonplaces of twentieth-century thought. But it's one thing to read a book, another to see the beast face to face. Or to paraphrase Job, I had heard about these things with the hearing of my ears, but now I saw them -- saw them, that is, as a self-consistent world-view, a sort of Principia for modern man, being applied as a matter of course to every area of human life, by people with broad influence in academia, and even broader influence in the world out there--with enormous practical power in government, business, technology, communications, social organization. It amounted to an assertion of consensus, a harmony of intellect and power, that we haven't had in the West since the middle ages. And it was a consensus that excluded my most fundamental notions about culture. The difference between them and me, I realized, was not in degree but in kind. It was a matter not of methodology, but (to repeat) of metaphysics--of two entirely different sets of assumptions about the nature of human reality. This is not, I should emphasize, what C. P. Snow meant by the two cultures. Humanists have managed to co-exist quite peacefully with astronomers, physicists and biologists. If anything, that division of knowledge has heightened our sense of territorial prerogative. The other culture might own the physical cosmos, but the study of mankind properly belongs to us. We lost ground, to be sure -- a great deal of it -- with the Copernican, Newtonian, and Darwinian revolutions. Our symbols no longer radiate, as they did for Dante, the fourfold laws of nature and the spirit. Our very concept of the spirit has narrowed from grace to the imagination, and from soul to the self. Still, even in this diminished, secular, self-regarding sense, the spirit remains essential for us, since it's the spirit, ultimately, that gives meaning to the human cosmos. When Edwards calls gravity a type of love, when Thoreau sees heaven under his feet at Walden Pond, the metaphor is more than mere rhetoric. It's imagination in the service of human reality.

So it wasn't the disjunction of science and art that troubled me, but the sense that the humanities were being driven from their last refuge. I'd expected to find ways of combining literary and cultural study. I found instead that I had to choose between two mutually exclusive approaches to the human spirit. I use the term spirit deliberately, to make the contrast clear. Both humanists and social scientists assume that man is motivated by material and psychic needs. The question is, what's essentially human? Or to use their phrase, what's human in the final analysis? For humanists, it's that aspect of man which shows him to be more than the sum of his parts--the consciousness through which he gives meaning and purpose to his existence. Traditionally, for us, this entails some spiritual order, whether religious, moral, or philosophic, an order grounded in man's palpable psychic needs and revealed by his astonishing symbol-making powers. For social scientists, those needs and powers are parts of man's physiology. What's essentially real is the material order, whether chemical, biological, or economic, an order grounded in man's physical make-up, and revealed by his astonishing scientific progress. And it would seem, by the very vagueness of such terms as spiritual, that the social scientists had the facts on their side.

Well, as Huck Finn would say, I was in a tight place. Or to be precise, we were in a tight place, for there were two other isolatoes out there besides me, a philosopher and an intellectual historian; and even when we pooled our resources, we could hardly explain our notion of consciousness to them, let alone defend such blatant anachronisms as the spirit and moral truth. Gradually, we came to feel that it was right we should feel isolated, bewildered—the odds of forty—seven to three gave an accurate picture of the way things are. The humanism we'd inherited had developed in a world of imperatives, correspondences, and absolutes that were no longer tenable. The tenets of social science, on the other hand, form the common faith of all progressive contemporary ideologies—communist, socialist, capitalist,

whatever. Behind that faith stand all the major movers of modernization. Not just Newton and Darwin, but Hobbes and Locke; not just Maxwell and Ford, but Marx and Freud. The news of God's death, I realized, was greatly exaggerated, and the Romantics much mistaken in thinking that poetry would replace religion. The New Science provided a new model of the Deity. It was a model that gave mankind an unprecedented sense of power, and seemed to make possible at long last his dream of perfectibility and control. But in itself the New Science dealt only with natural phenomena. It was concerned with optics, not insight, with gravity and genes, not love and moral choice. The application of physical to moral law, the reduction of the mind to its physical structure, was a later development. It was reserved for the social scientists to extend the reach of Nature's God to culture and the self, and so to become the priesthood of the modern world.

So here we were, a coven of three humanists at the center of the new order. The Center itself, as I said, is set upon a hill, overlooking the lush Stanford campus, and beyond that, the white spires of San Francisco and the blue Pacific. And the setting seemed to me just right. America is the New World, isn't it?--the land of the modern, the nation of progress. What this scientific paradise represents is the terminus ad quem of a vision over three-hundred years old. "Wee shall be as a Citty upon a hill," "a beacon to mankind"--that Puritan dream of utopia had become central to the country's very meaning. It was to be a utopia that would transform the wilderness (in John Winthrop's words) into a second Eden of "increasing knowledge, power, goodness, and truth"; and as the country grew, as the hope for New Eden spread Westward toward the delectable, gold-rich mountains of California, Winthrop's sense of destiny was made manifest in forms appropriate to the age. Knowledge provided power over nature; the truths of science yielded the good life through technology and increasing environmental control. The Puritans had defined their mission as an "errand into the wilderness," and here it was, the errand accomplished -- the prophecy realized in this beacon to the modern world, the

For starting westward from Hindustan, from the vales of Kashmere,

From Asia, from the north, from the God, the sage, and the hero,

From the south, the flowery peninsulas and the spice islands,

Long having wander'd since ...

Now I face home again ....

(But where is what I started for so long ago?

And why is it yet unfound?)

Whitman tells us that he managed to return "pleas'd" and "joyous" nonetheless. But then, Whitman was an incurable optimist. And anyway, he never really went all the way to California. For my part, I confess, I faced home again with something like Huck's sense of panic, after one of his chilling visits to the settlements. "Hurry up, Jim," he says, as he runs for the raft. "Hurry up, they're after us."

But what was it we started out for? In a way, to return to Bread Loaf from the Center for Advanced Study in the Social and Behavioral Sciences was to come back to an earlier time, to something long ago. Even the name signalled the

difference: there, words mean literally what they say; here, they're metaphors. Then there was the difference in setting. There, the tone is change and improvement, California-style. Each summer brings an entirely new group of fellows; each year, buildings and offices are renovated to accommodate the latest advances in technology. Here, as elsewhere in Vermont, time seems to have stopped. Even after my extended absence, I felt upon arrival (as I have every summer I've returned) that I was stepping into the myth of eternal recurrence. It was as though the old cottages, the Barn and Inn, the surrounding trees, fields, and hills had always been, and would always remain, precisely as they were now. And the first conversations I over heard had, as always before, a decided quality of deja entendu. Didn't Paul Cubeta risk that bawdy pun on Romeo's dying breath somewhere before? Those two students so intently discussing the soul-body conflict -- weren't they repeating something I'd once heard, late at night, at the Printer's Cabin? God, are they still talking about Melville's Pierre? I couldn't help thinking then of what the reaction out there would be to quaint moral terms like body and soul -- or even more outrageous archaisms like angel and beast, demonic and god-like--or for that matter, to the use of literary notions like paradox and ambiguity as a basis for serious talk about the human condition. No doubt about it: the country had come a long way in three hundred years. But what was it we started out for?

I'm suggesting, of course, that <u>in part</u> Bread Loaf represents an earlier stage of the errand. As a local T-shirt has it, "America was what Vermont is."

This may be especially true of our six-week venture in utopia, and if so, there's

some sense, surely, in which we're closer to the Puritan vision than the utopia out there. "A beacon to mankind, of increasing knowledge, power, goodness, and truth"--it sounds pretentious, but really it stands for a basic, recurrent human drive. It implies the priorities of the spirit, the importance of the life of the mind, the need to take one's beliefs seriously, and the impulse to act, in these terms, not only for oneself, but for the sake of others as well. That's the other side, as it were, of the old New England Way. In effect, the Puritans were a transitional group, Janus-faced, looking forward to a new dream of progress and backward to an old-fashioned set of ideals. And to the extent that we can identify with the idealism behind their errand, we are their secular heirs. What gives substance, I believe, to this community is a shared belief that the commitment to learning is moral as well as intellectual, that it involves values which correspond, on some secular level, to what the Puritans called truth, and that it leads, at best, to a society in which power is defined by its relation to goodness and knowledge. I need hardly add that these are ideals, rhetoric. But that doesn't mean they're mere fluff. What distinguishes Bread Loaf is the engagement with rhetoric of this kind, and that engagement, however imperfect, however fitfully realized, infuses day-by-day life, and gives shape to the community. If the Center out there attests to the course of scientific progress, this place bears witness to the abiding validity of the humanistic outlook.

The contrast deserves special emphasis. Considered as utopians, the Puritans were both progressivists and idealists. Indeed, their first legacy was progressivism and idealism entwined. It's significant that in America the advocates of progress adopt millennial rhetoric, while the keepers of our ideals, from Edwards through Emerson, have upheld the values of progress. But by and large, the synthesis did not hold. Vermont's Bread Loaf and the California Center represent the split. Here, the old idealism is secularized in humanistic study. There, the idea of progress is sacrilized as the new religion of science. Old and secular versus new

and sacred: it's not a happy prospect. We may have the imagination, but they have the kingdom and the glory--which is to say, the knowledge, the power, and the truth. And you can't do much these days with just the imagination. It's hard to defend the humanistic vision when there's no modern equivalent for the soul. How can you affirm the spirit, even as a metaphor, when they have God on their side? You can speak in irony or despair, rage at the deceptions of the old myths, laugh at the absurdity of new ones, or praise them all for their powers of make-believe. But drained of real moral content, all fictions, even the supreme ones, are hard to take seriously. I don't speak now of the artist's plight. Ultimately, I suppose, that's also at issue, though there's evidence that irony and despair serve well enough as a source of creative inspiration. And it may be that the sheer rage for verbal order can sustain poets forever. The problem is not (for the moment) the continuity of literature, but the beleaguered state of the humanities. From this angle, our situation seems dangerously close to Huck's on the river. "It's lovely to live on a raft," as he says, but in fact it makes for a peripheral, precarious, and insular way of life; in fact, the river keeps bringing him back (against his will) to the settlements; and in fact, the raft itself proves no defence against the agents of civilization. Finally, you recall, in what is perhaps the bleakest moment on the book, the raft is invaded by con-men, and transformed into just another version of society. I don't say that the new anti-evaluative, computerized literary criticism -- the effort now underway to make literature the object of scientific study--has already arrived at Bread Loaf; but who knows, its time may come.

Actually, I don't think it will. Or, if it does, I feel reasonably confident that Bread Loaf will survive its encroachments. For by and large, I believe, the metaphysics of anti-humanism won't succeed. It can't, because it's false to the nature of human reality. For all their talk about the hard facts, we know the territory better than they do. What literature offers, even in our bleak times, and what we offer as scholars and teachers, is still the right approach to the

paradoxes and ambiguities of human experience. No doubt our terms of discourse bespeak our roots in an outmoded concept of the self. But the concept itself remains valid because, vague as it is, it's the only way to assert the force, if not the primacy, of man's spiritual needs. It's perhaps the most potent argument we have, in this secular age, against the degradation of man to chemical formulae, or biological structure, or a set of economic or behavioral determinants. The aim of social scientists is to simplify, to understand, to perfect, and finally to control human behavior. The study of literature, which is by definition a commitment to the past, suggests that human beings are complex, imperfect unpredictable, and finally mysterious -- and that when they cease to be so something essential has gone wrong, in themselves and in society at large. I returned from the Center for Advanced Study with a bit of empirical proof for this: an encounter with forty-seven apparently well-educated, intelligent, and well-intentioned men and women who knew virtually nothing about literature and history, and who therefore seemed oddly flat, two-dimensional, as though some part of the self had just fallen away--had disintegrated, as it were, in the process of simplification.

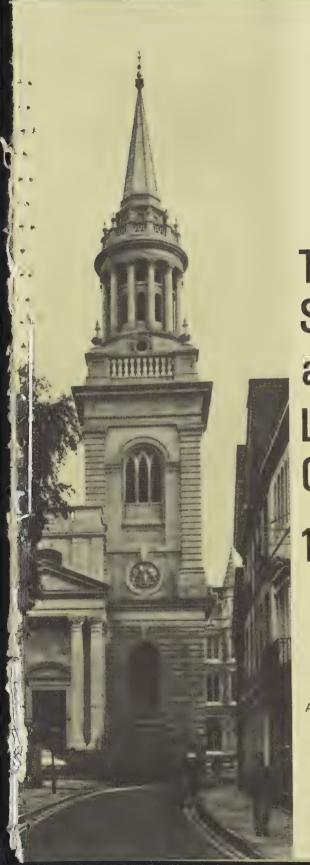
I offer this as a case for the importance of our enterprise. And I want to draw from it one final implication about Bread Loaf. I said earlier that this venture in literary utopia was in part a version of an old American dream. It's almost impossible, I suppose, to escape the American rhetoric of mission, especially when you've set out to form a more or less exemplary community in Vermont. But if there is to be a way out, we couldn't find a much better one than the way of literary study. The Puritan city on a hill, with its insistent utopianism, spiritual and material, established a cultural habit of mind. Predictably, the effect has been a mixed one, good and evil combined. I like to think that Bread Loaf inherited the best of it, but as a school of English, it has inherited another, rather subversive, and decidedly unAmerican tradition. I refer among other things to the modes of irony and multiple perspective, to a critical self-awareness that

resists, on principle, any attempt at "final analysis," to a respect for what seems old-fashioned, outmoded, Old World; to the contempt for national exclusiveness; to a profound anti-progressivist, anti-perfectionist strain of thought; and to a predisposition to challenge (as well as appreciate) the categories of one's culture, or any culture. All these are essential to the metaphysics of humanism. They are essential, too, to the qualities that make Bread Loaf, for me, a city on a hill. In scope and design, our community is far too modest, thank God, to be called a "beacon to mankind." Huck's raft is clearly the better analogy in this respect. But what we offer--the special knowledge, power, goodness, and truth to be derived from studying literature -- was never more urgently needed than it is now in the world out there. In that faith, and in gratitude for this honor to John Murphy and the class of 79, whose absence I shall very much regret next summer, I would like to close by recalling that much-abused fifth chapter of the Gospel of Matthew. I recall it now, not in its pretentious nationalist meaning, but in what I take to be its pristine pre-American intent, as an appeal to those committed to the works of the spirit and the metaphysics of humanism:

You must not hide your talent, nor neglect your vocation, nor hesitate to let them see your good works. Do not light a candle, and put it under a bushel, but on a candlestick, where it can give light unto all that are in the house. So will you be, each one of you in your life and special calling, as a city that is set upon a hill.

Thank you.

BREAD LOAF SCHOOL OF ENGLISH
LINCOLN COLLEGE, OXFORD



The Bread Loaf School of English at Lincoln College, Oxford 1979

A PROGRAM OF MIDDLEBURY COLLEGE

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Front Cover: A view of All Saints' Library, Lincoln College

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MIDDLEBURY COLLEGE

# THE OXFORD PROGRAM OF THE BREAD LOAF SCHOOL OF ENGLISH

AT LINCOLN COLLEGE, OXFORD

Second Summer

July 1-August 11, 1979

The Aim: Middlebury College and Lincoln College, Oxford, offer a program of literary studies devoted to the humanistic ideals of the liberal arts in graduate education. The School of English, both at Bread Loaf and at Lincoln College, aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf or inviting to Lincoln College distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and dialogue.

The School of English continues to affirm these ideals in the extraordinary educational and cultural environment afforded at Oxford. In every way the Bread Loaf-Oxford Program attempts to emulate the academic standards and the social spirit of the School of English, as well as to engage the unique opportunities inherent at Oxford for the study of English literature and

literary history.



#### Lincoln College

The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity.

Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance. Notable features of the College include the oldest extant dining hall in the University (c. 1437), the Chapel (1631) and the Medieval Parish Church of All Saints, which was recently renovated as the College Library. Famous alumni and Fellows of the College include Sir William Davenant, distinguished playwright and Ben Jonson's successor as Poet Laureate; John Radcliffe, prominent physician and benefactor of Oxford's Radcliffe Infirmary, perhaps Britain's most famous hospital; John Wesley, founder of the Methodist Church; Mark Pattison, educational reformer and model for the fictional Mr. Casaubon in George Eliot's Middlemarch; and Lord Florey, eminent British pathologist under whose supervision the medical properties of penicillin were developed.

#### The Program

Each student elects one seminar as a summer's program. There are about six students in each seminar, which meets each week for about six hours in a manner determined by the tutor. For example, one seminar may meet for two hours three times a week; in another, the tutor may meet all students together once a week and then individually. Rather than attending lectures in the usual Bread Loaf manner, students undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors assign as much, if not more, reading in both primary and secondary materials than is customary at the School of English. Oxford tutors place heavy emphasis on independent study and assume that Bread Loaf students are strongly motivated to pursue their work without substantial faculty guidance. Students should expect to give oral reports in seminar. They are assigned weekly 10-page, hand-written papers, during the summer. Seminars and tutorials are held at the College with which the Oxford don is affiliated. It should be emphasized that the Oxford program is different from, but not more difficult than that offered at the School of English in Vermont.

Admission Because of the heavy emphasis on writing and on self-education, only students with a demonstrated capacity for self-motivation and for competence in written literary analysis should apply. Acceptance for admission to the School of English does, therefore, not confer automatic eligibility for a summer at Lincoln College. Returning Bread Loaf students are given first consideration, especially those who have attended two or more summers on the Mountain as candidates for the M.A. or M.Litt. degrees. Students who have received their M.A. or M.Litt. degrees at Bread Loaf or who have attended the School of English are eligible to apply. Highly qualified Middlebury undergraduates in English or American

Literature, graduate students and undergraduates in their senior year at other institutions are also eligible for admission.

The Bread Loaf School of English at Lincoln College enrolls up to 70

students.

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Application Students interested in attending should apply to Paul M. Cubeta, Director of the Bread Loaf School of English, Middlebury College, Middlebury, VT 05753. An application form is sent upon request. Students are considered for admission upon completion of their applications. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf Office for students who have not attended the School of English. New applicants are responsible for asking two colleagues or teachers to act as references. Special attention is given to judgments about a student's writing, his or her ability to participate in seminar and to take responsibility for independent study. The application form doubles as a registration form for the seminar after the publication of the current Bread Loaf — Oxford Bulletin.

Although early application is advised, there is no deadline for application. Nonetheless, unless there are late cancellations, one should not expect that

an application can be considered after May 1.

**Credits** Successful completion of a seminar with a grade of B- or better counts as the equivalent of two Bread Loaf courses (six graduate hours). The grade can also be transferred to Middlebury College as the equivalent of six semester-hour credits or to other institutions as is the current practice with School of English credits.

A summer at Lincoln College can be applied toward the M.A. or M.Litt. degrees at the School of English. Effective with the summer of 1978, students enrolling for the first time at the School of English cannot transfer a session at Lincoln College and six credits from another graduate school toward a

Bread Loaf degree.

#### The Faculty

Dorothy Bednarowska, M.A., Oxford. Fellow and Tutor in English, St. Anne's College, Oxford and Lecturer in English in the University of Oxford. For many years and presently Director of Studies (English) for the International Graduate Summer School run by Oxford University Department of External Studies, Mrs. Bednarowska has held visiting professorships at Manhattanville College and the University of the South and has lectured in the University of San Francisco. She contributed *Henry James: The Portrait of a Lady* to the British Council's *Notes on Literature*.

Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College, Oxford; Lecturer in English, Somerville College, Oxford; University Lecturer in English, Oxford. He is the author of Everywhere Spoken Against: Dissent in the Victorian Novel (1975) and a member of the Editorial Board of Victorian Studies. His Penguin anthology of British Literature of the Spanish Civil War is about to appear. He is writing an OUP Opus book on literature and society in the 1930s. He contributes regularly to the London New Statesman and Times Literary Supplement; his reviews have appeared in Essays in

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Criticism, Victorian Studies, the Listener, the New Review and the Times Educational Supplement.

Stephen Gill, M.A., B.Phil., Oxford; Ph.D., Edinburgh. Fellow and Tutor in English Literature, Librarian of Lincoln College, and a Lecturer in the University of Oxford. He previously was a Lecturer in English at the University of Edinburgh. He is one of the Trustees of the Wordsworth Trust and librarian of the Wordsworth archive in Grasmere. He has published articles on Romantic poetry and nineteenth and twentieth-century fiction and inaugurated the Cornell Wordsworth Series with his edition of *The Salisbury Plain Poems of William Wordsworth*. Other publications include editions of Mary Barton and Our Mutual Friend.

**Dennis Kay**, M.A., University College, Oxford. Lecturer in English, Lincoln College, Oxford. Mr. Kay is working on a study of *The English Funeral Elegy in the Reigns of Elizabeth I and James I*. He has articles in preparation for *Nineteenth-Century Fiction* on "Letters and Literacy in *Bleak House*" and for *Review of English Studies* on "Churchyard's Versification of Sidney's *Defence*."

John S. Kelly, M.A., Trinity College, Dublin; Ph.D., St. Catherine's College, Cambridge University. Fellow and Tutor in English at St. John's College, Oxford. From 1968 to 1976 he taught at the University of Kent at Canterbury, and has also been the Director of the Yeats International Summer School. From 1974 to 1975 he was Humanities Research Fellow at the University of Leicester and was awarded a Leverhulme Research Fellowship in 1975. He has published a number of articles of Yeats and Anglo-Irish literature and is co-editor of the *Collected Letters of W.B. Yeats*.

A. Walton Litz, A.B., Princeton; D.Phil., Oxford. Professor of English and Chairman of the Department, Princeton. A recipient of the E. Harris Harbison Award for Distinguished Teaching in 1973, Mr. Litz has published The Art of James Joyce, Jane Austen: A Study of Her Artistic Development, Introspective Voyager: The Poetic Development of Wallace Stevens, and Eliot in His Time. He has edited Modern American Fiction: Essays in Criticism, Major American Short Stories, and the Scribner Quarto of Modern Literature. He has written articles on, or prepared editions of Austen, Hardy, Joyce, Williams, and Eliot. He is now at work on a study of modernist writers, and a freshman anthology of modern English and American literature. He is Director of the Bread Loaf School of English at Lincoln College for the summer of 1979.

Roy Park, M.A., Glasgow and Oxford; Pembroke College, Cambridge, Ph.D. Tutorial Fellow in English and Librarian, University College, Oxford, and University Lecturer in English, Oxford. Dr. Park has taught at the University of Cambridge, 1964-72, and was Visiting Professor at the Universities of Queen's, McMaster, and Manitoba. He has published *Hazlitt and the Spirit of the Age*, and *Lamb as Critic* as well as articles on Romantic critical theory.

**Stanley Wells**, B.A., University College, London; Ph.D., The Shakespeare Institute, University of Birmingham. Honorary member of the Faculties of

English, University of Oxford; formerly Reader in English and Fellow of the Shakespeare Institute; General Editor of the Oxford Shakespeare and head of the Shakespeare department, O.U.P., Governor and Member of the Executive Council of the Royal Shakespeare Theatre; Trustee of Shakespeare's Birthplace, Stratford-upon-Avon. Dr. Wells is the author of *Literature and Drama*; Royal Shakespeare: Studies of Four Major Productions at the Royal Shakespeare Theatre; Shakespeare: the Writer and His Work, and Shakespeare: An Illustrated Dictionary. He has edited works by Thomas Nashe and Thomas Dekker, and was until recently Associate Editor of the New Penguin Shakespeare, for which he has edited A Midsummer Night's Dream, Richard II, and The Comedy of Errors. His other writings include introductions to a five-volume reprint of Shakespeare Burlesques, and many articles on Shakespeare and the theatre.

#### **Visiting Lecturers**

Richard Ellmann, B.A., M.A., Ph.D., Yale; M.A. Oxford; B.Litt., Trinity College, Dublin; Goldsmiths' Professor of English Literature in the University of Oxford. Mr. Ellmann has taught at Harvard, the University of Chicago, Northwestern University, and Yale. He is the author of Yeats: the Man and the Masks, The Identity of Yeats, James Joyce, Ulysses on the Liffey, Eminent Domain, Golden Codgers, and The Consciousness of Joyce. He has edited The Letters of James Joyce (vols. II and III) and with Charles Feidelson, Jr., The Modern Tradition. Recently he also edited The New Oxford Book of American Verse, Joyce's Selected Letters, and, with Robert O'Clair, the Norton Anthology of Modern English and American Poetry. He is now completing a biography of Oscar Wilde. Mr. Ellmann has been a member of the staff of the Bread Loaf Writers' Conference and has both attended and lectured at the School of English.

Vivian Green, M.A., D.D., Cambridge. Fellow of the Royal Historical Society and Fellow and Tutor in Modern History at Lincoln College since 1951. He has been Sub-Rector of the College since 1970. He has published many books, amongst the best known being *The Hanoverians, Renaissance and Reformation, John Wesley, Medieval Civilization in Western Europe.* He has written a *History of Oxford University* and has just completed the first authoritative history of Lincoln College, *The Commonwealth of Lincoln College, 1427-1977.* 

Guy Woolfenden, M.A., Christ College, Cambridge. He has been the Music Director of the Royal Shakespeare Company since 1962, and has written over sixty scores for the Company. Among others, he has served as Guest Conductor with the Royal Philharmonic Orchestra and the Royal Liverpool Philharmonic Symphony Orchestra. His films include *A Midsummer Night's Dream*.

#### Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; Professor of English and Vice President, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf

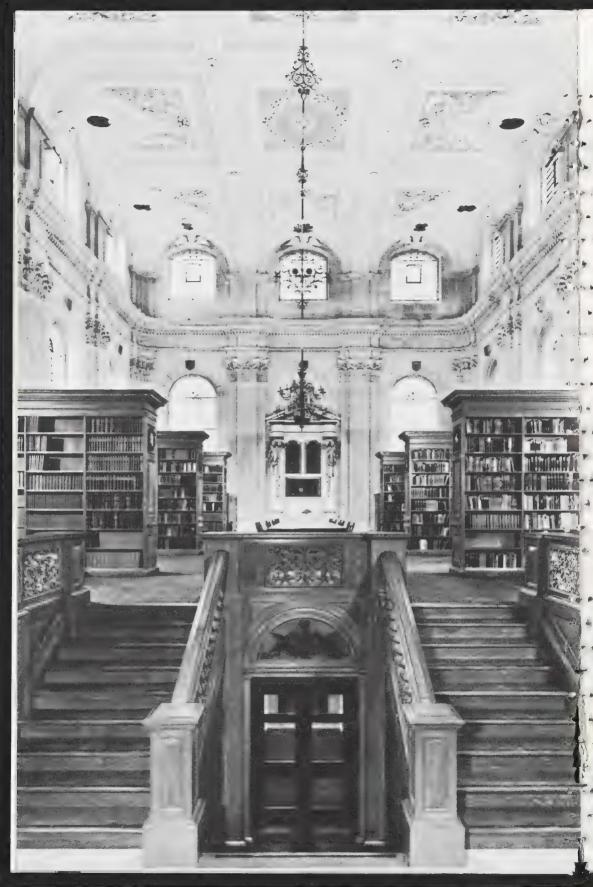
Writers' Conference, Mr. Cubeta has also taught at Williams. Author of articles on Jonson's poetry and Marlowe's *Hero and Leander*, he is the editor of *Modern Drama for Analysis* and *Twentieth Century Interpretations of "Richard II,"* and has written "Lear's Comic Vision" for *Teaching Shakespeare*, edited by Walter Edens.

Christopher J. E. Ball, M.A., Oxford. Fellow in English Language and Bursar of Lincoln College and a Lecturer in the University of Oxford. He was a Lecturer in Comparative Linguistics in the University of London before returning to Oxford. He has published numerous articles on subjects in linguistics and comparative philology and was for some time the Publications Secretary of the Philological Society of Great Britain. He is Consultant-in-Residence for the Bread Loaf School of English at Lincoln College.

John Wilders, B.A., St. John's College, Cambridge, Ph.D., Cambridge. Tutorial Fellow in English, Worcester College, Oxford and University Lecturer in English. Mr. Wilders has taught at the universities of Princeton, Bristol and California at Santa Barbara and has been a Senior Research Fellow at the Australian National University, Canberra. He has edited Samuel Butler's Hudibras and a Casebook on The Merchant of Venice and is the author of The Lost Garden: a View of Shakespeare's English and Roman History Plays. He is a Governor and Member of the Executive Council of the Royal Shakespeare Theatre and is literary consultant for the B.B.C.'s project of televising the complete plays of Shakespeare. Mr. Wilders serves also as Senior Adviser to the Director of the School of English.

The Front Quadrangle (15th century; windows 18th century).





#### Group I

#### 511. Modern Literary Criticism: Theory and Practice/Mr. Litz

A survey of the important trends in twentieth-century literary criticism, with detailed attention given to the major critics (Pound, Eliot, Richards, Frye, Leavis, Trilling). Recent developments in critical theory will be discussed, but the emphasis in the course will be on practical criticism. Students will have an opportunity to explore various critical approaches to a particular literary work.

Texts: A. W. Litz and L. Lipking (eds.), Modern Literary Criticism, 1900-1970 (Atheneum); Gregory T. Polletta (ed.), Issues in Contemporary Literary Criticism (Little Brown).

#### Group II

#### 512. English Poetry from Spenser to Donne/Mr. Kay

An attempt will be made to consider English poetry of this period in its artistic, social and historical context. Special attention will be given in class to individual works such as "Hero and Leander" or "Prothalamion," or groups of poems, such as sonnets, satires, and songs. In tutorials students will concentrate on lengthy works like *The Faerie Queene* or upon major themes or genres. Poets to be studied will include Spenser, Shakespeare, Sidney, Marlowe, Drayton, Daniel, Davies and Donne.

Texts: Spenser, eds. Smith and de Selincourt (Oxford); Sidney Poems of Sir Philip Sidney, ed. W. A. Ringler, Jr. (Oxford); any standard edition of the poems of Marlowe and Shakespeare.

Recommended background studies: C. S. Lewis, English Literature in the Sixteenth Century Excluding Drama (Oxford paper); John Buxton, Elizabethan Taste (St. Martin's Press); Alastair Fowler, Conceitful Thought (Edinburgh).

#### 513. Shakespeare's Tragedies/Mr. Wells

Members of the course will be invited to consider various aspects of Shakespeare's tragedies: their structure, their dramatic craftsmanship, their quality as entertainment, their moral and philosophical content, their verbal styles, their history on the stage, and their openness to divergent critical and theatrical interpretations.

Texts: Shakespeare's tragedies, in any reputable edition. No secondary texts are prescribed; preliminary reading could usefully include A.C. Bradley's Shakespearian Tragedy (1904), Nicholas Brooke's Shakespeare's Early Tragedies (1968), and Kenneth Muir's Shakespeare's Tragic Sequence (1972). Further suggestions will be found in Shakespeare: Select Bibliographical Guides, edited by Stanley Wells (O.U.P., 1973).

Opposite: All Saints' Library — The Cohen Reading Room.

#### Group III

#### Blake, Keats and Shelley/Mr. Park

This course will concentrate upon Blake's Songs of Innocence and Experience, Keats's Odes and Letters, and Shelley's essays and longer poems. These works will be considered first, within their historical and philosophical contexts, and secondly from a critical viewpoint, in terms of patterns of myth and metaphor.

Texts: Blake, Complete Writings, ed. Sir G. Kevnes (Oxford): Keats. The Poems, ed. M. Allott (Longman), Letters, ed. R. Gittings (Oxford); Shelley, Poetical Works, ed. T. Hutchinson (Oxford), Prose, ed. D. L. Clark (Univ. of New Mexico Press); D. Perkins, English Romantic Writers (Harcourt) is useful for additional material

#### 514. Fact and Fiction: Reality and the Victorian Novel/Mr. Gill

The course will focus on those novels which consciously confront social issues of the Victorian period, with special attention to Dickens. The novels will be placed in relation to both the social history of the era, and other contemporary imaginative responses to social reality in literature and the visual arts.

Texts: Dickens, Oliver Twist, Bleak House and Hard Times; Elizabeth Gaskell, Mary Barton, North and South; George Eliot, Felix Holt; George Gissing, The Nether World.

#### 515. The Novelist and Tragic Vision/Mrs. Bednarowska

A study of the tragic sense in the work of three novelists at the end of the nineteenth-century.

Texts: Hardy, The Mayor of Casterbridge; James, The Portrait of a Lady, The Wings of the Dove; Conrad, Lord Jim, The Heart of Darkness.

#### 509. Modern British Poetry/Mr. Kelly

This course will survey the development of twentieth-century British poetry, paying special attention to Hardy, Yeats, the 'Modernists' (particularly Eliot and Pound), Auden, MacNeice, and Larkin.

Texts: T. S. Eliot, Poems (US Harcourt; UK Faber); Ezra Pound, Selected Poems (US New Directions; UK Faber); Poems of Thomas Hardy: Selected Poetry of W. H. Auden (US Vintage; UK Penguin); Imagist Poetry, ed. Jones (Penguin); Poetry of the Thirties, ed. Skelton (Penguin); W. B. Yeats, Collected Poems (Macmillan).

#### The Twentieth-Century British Novel/Mr. Cunningham

Major directions in twentieth-century British fiction. Selected texts of Conrad, Joyce, Lawrence, Woolf, Beckett, Graham Greene and Iris Murdoch. With particular reference to: Conrad, Heart of Darkness, Lord Jim; Joyce, A Portrait of the Artist; Lawrence, Women in Love; Woolf, Jacob's Room; Beckett, Murphy; Greene, Brighton Rock; Murdoch, The Bell.

#### Group V

#### 516. Tragedy and Religion/Mr. Park

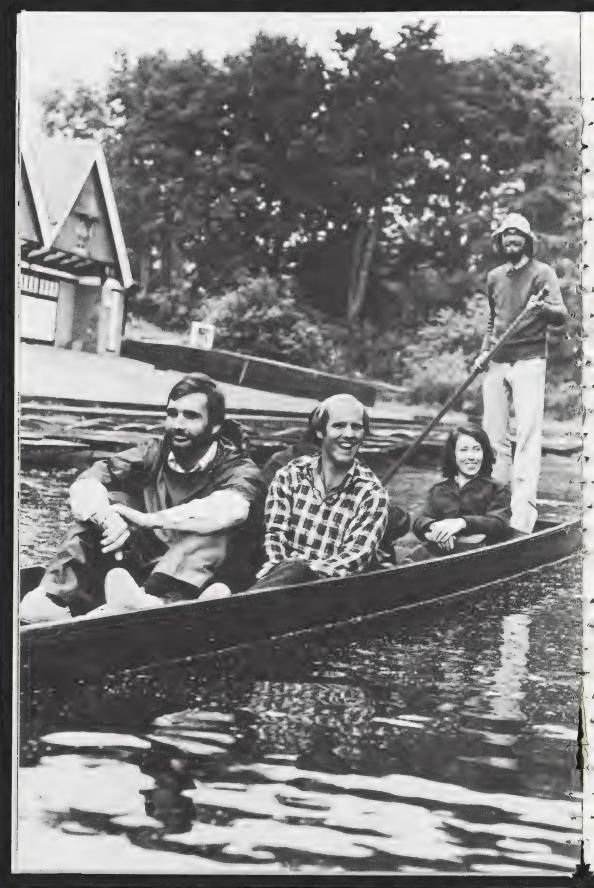
The course will consider some of the philosophical and dramatic implications of Lessing's view that religious or Christian tragedy is a metaphysical impossibility.

Texts: Sophocles, Oedipus at Colonus; Marlowe, Dr. Faustus; Milton, Samson Agonistes; Ibsen, Brand; Shaw, St. Joan; Eliot, Murder in the Cathedral; Auden, The Ascent of F. 6.

Critical texts will include Hegel on Tragedy, ed. A. and H. Paolucci (Doubleday), Nietzsche's Birth of Tragedy, Kierkegaard's Fear and Trembling, and Karl Jaspers' Tragedy Is Not Enough.

Mr. Wilders' class.





Students usually have single accommodations of living room and bedroom and take their meals together in the College Hall. Maid service is provided. There are suites in the College of flats consisting of living room, bedroom, kitchen, and bathroom for married students and their spouses in Bear Lane, about a block from Lincoln College. If accommodations permit, married students with children may live in Bear Lane. Students have available to them both the library of the College and the Bodleian Library of Oxford. The Junior Common Room and Deep Hall (a student bar) are available to Bread Loaf students.

#### Other Features

Several evening lectures will be presented by Oxford faculty. The School will arrange opportunities to attend two performances of the Royal Shakespeare Theatre at Stratford-upon-Avon. Weekends will provide occasions for trips to London, an hour's travel from Oxford, and for excursions into the English countryside.

#### **Dates**

Rooms and meals will be available starting with lunch on Sunday, July 1. Students must arrive by Registration Day, July 2.

Commencement Ceremonies will conclude the session on Saturday, August 11. Students who wish to remain in Oxford for the week of August 12 may make arrangements at Lincoln College to rent accommodations at the College.

#### **Books**

Books required for seminars at Lincoln may be purchased at Blackwell's in Oxford.

#### Advance Preparation

Students are urged to complete the reading for their seminar before coming to Oxford in order to permit more time during the session for collateral assignments and for the preparation of papers.

#### Choice of Seminar

Correspondence regarding the choice of seminar should be addressed to Mr. Cubeta. Since enrollments are strictly limited, early registration is essential to insure one's first choice or first options. Only under extraordinary circumstances is a student permitted to change his or her registration.

#### Fees

The comprehensive fee — tuition, board and room — is \$1,350. This fee is exclusive of air fare. Students are expected to make their own travel arrangements.

Dr. and Mrs. Park and students.

The fee includes a ticket to one of the performances at the Royal

Shakespeare Theatre at Stratford-upon-Avon.

Each applicant who is accepted is asked to pay a \$100 nonrefundable deposit, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested.

**Payment** Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

**Refunds** Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$100) but may receive refunds for any additional amounts paid as follows:

Before the end of first week -60% of amounts due and paid Before the end of second week -20% of amounts due and paid Thereafter - No refund.

#### Financial Aid

14

Students enrolled for a Bread Loaf degree and Middlebury undergraduates are eligible for financial aid. Non-degree candidates such as Bread Loaf students who have already received their Master's degree or students at other institutions are eligible for admission, but *not* for financial aid.

To be considered for aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753. The College assumes a minimum of at least \$400 in self-help from each aid applicant. Requests for aid should be made when the application form is submitted to the School; Financial Aid Forms are sent to each applicant upon acceptance. Although students may apply for financial aid at any time, the deadline for assuring most favorable consideration is March 15, 1979. Awards of financial aid will be announced on or before April 16, 1979, and must be accepted in writing by April 25.

Within the limits of funds available for this purpose, Middlebury College makes loans toward their College charges to students who are unable to

secure loan funds from other sources.

#### **Transcripts**

One official transcript of the summer's work is issued without charge on written request to the Director of Graduate Records, Middlebury College. A fee of \$2.00 is charged for each additional transcript. To students who are financially indebted to the College, no transcript can be issued until satisfactory arrangements have been made with the Comptroller. Requests for letters of reference should be made directly to the Director.

#### Other Information

In late spring admitted students will receive a letter covering details of preparation for the trip abroad and information about living in Oxford.

### 1979 Seminars

Group I (Creative and Performing Arts; the art of criticism)				
511.	Modern Literary Criticism	Mr. Litz		
Group II (English language and literature through the Seventeenth-Centur 512. English Poetry from Spenser to Donne Mr. Kay 513. Shakespeare's Tragedies Mr. Wells				
Group III (English literature since the Seventeenth-Century)				
506.	Blake, Keats and Shelley	Mr. Park		
514.	Fact and Fiction: Reality and the			
	Victorian Novel	Mr. Gill		
515.	The Novelist and Tragic Vision	Mrs. Bednarowska		
	Modern British Poetry	Mr. Kelly		
	The Twentieth-Century British Novel	Mr. Cunningham		
Group V (Classical and Continental literature)				
	Tragedy and Religion	Mr. Park		

MIDDLEBURY COLLEGE BREAD LOAF GRADUATE SCHOOL OF ENGLISH



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Picture Credits: Front cover, pages 2, 7, 8, courtesy of Lincoln College; pages, 11, 12, 16 by Lisa A. Sheble.

#### MIDDLEBURY COLLEGE

Middlebury, Vermont 05753



Bread Loaf, Vermont

Non-Profit Organization

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#### MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

April, 1979

Dear Bread Loafer at Oxford:

This is a first effort to help you make your travel plans for a great summer at Lincoln. A letter of "useful" details will be sent you in late May.

First, you should secure a valid passport at once, a task that can take several weeks. You may obtain a passport application from your travel agent or town clerk. If you already have a passport, make sure it is valid until at least September 15, 1979.

When you make your reservations directly from the States, would you please let me know the following: 1) Date of departure; 2) Point of departure from the U.S.; 3) Airline and Flight No.; 4) Time. We plan to provide you with a list of Oxford-bound Bread Loafers which includes this information. We would appreciate your help in compiling this list.

Plan to arrive in Oxford on Sunday, July 1, so that you will be almost over jetlag by Registration Day at Lincoln on July 2. Lunch at 1:00 p.m. Sunday, July 1 is the first meal served. Your room will be available at Lincoln on July 1. You can leave the States on June 30 and London on Sunday, August 12, and get the advantage of an APEX air rate. Tutorials conclude by Friday, August 10, but I hope you'll stay for the Final Banquet and Commencement on Saturday evening, August 11. You should plan to leave Lincoln no later than Sunday morning, August 12.

Most flights to London from the States leave either early in the morning and/or late at night. Because of the five-hour time differential, night flights usually arrive in London early the next morning, so that you will have no trouble making direct connections to Oxford. Early morning flights, on the other hand, arrive in London around 10 p.m., too late to make connections to Oxford. If you arrive in London at night, hotel accommodations are highly desirable, even essential. Precise details on how to proceed to Oxford from airports or London will be set out in my next letter. Beware of stand-by air tickets and be sure to have a reservation for your return flight.

One of the most persistent questions - properly studious - I've received regards typewriters. It is not necessary to bring one. Airlines allow two suitcases - any weight - and one piece of luggage to go under the seat. Oxford dons do not expect you to type your papers - an American hangup. Bad as your handwriting may be, it doesn't compare with some Oxford undergraduate papers I've been shown. Typewriters (expensive, scarce, and poor) can be rented in Oxford.

Remember that electric typewriters and all electrical appliances must be fitted with an adapter (purchased here since they are not available in Oxford). British current is 220v, not 110v, as in the States.

- 2 -Since surface shipping takes at least two months (or never), and air freight is expensive, it's better not to send books or clothes on in advance. If you must mail ahead, please address the label as follows: (Your Name) Bread Loaf School of English Lincoln College Oxford OXL 3DR, England - HOLD FOR ARRIVAL: JULY 1 Please be advised, however, that neither Middlebury nor Lincoln College assumes any responsibility for items lost either in transit or after arrival at Lincoln College. You can purchase your books at Blackwell's, one of the world's great book stores, just a block away from Lincoln on Broad Street. However, it is advisable to read as many of the main texts as possible prior to the session. U.S. published books are less expensive, but are cumbersome to carry over. We are reserving tickets for all students for Twelfth Night and Othello at the Royal Shakespeare Theatre. I know that it will be a summer worth waiting for. Beth and I look forward so very much to joining you on July 20. Cordially, Paul M. Cubeta Director PMC: ah



#### MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

May, 1979

Dear Bread Loafer at Lincoln College:

I'm not trying to run an International Scout Camp, but I'll be glad when I'm done with all these details. If they make your trip easier, your arrival at Lincoln pleasanter, they will be worth the effort.

#### Enclosures:

- 1. Medical Information Forms. Please return to Anne Hoover (in duplicate).
- 2. Insurance Information.
- 3. Questionnaire re Passport Number/Next of kin. Please return to Anne Hoover as promptly as possible.
- 4. List of Bread Loafers at Oxford is enclosed for your delectation, curiosity, anticipation.

Money: It's best to bring your money in travelers checks (American Express, Barclay, Visa) in L's. Banks charge 55-75p for a transaction. Travelers checks in L's eliminate the uncertainty of currency fluctuations, which are substantial at the moment. The best plastic money is VISA. Be sure to convert enough into English currency at the airport to get you through the first weekend. You will get a better exchange rate at our bank, the National Westminster, in Oxford. There isn't enough time to open checking accounts at Oxford, and even certified cashier's checks may take two weeks to clear. Personal checks (yours, or those made out to you) are uncashable. I've been told that students at other schools are advised to bring \$400-500 in travelers checks for spending money.

#### Instructions on arrival at Heathrow Airport - Commercial flights

- 1. Go through Immigration, present passport, explain nature and length of stay.
- 2. Collect luggage downstairs.
- 3. If you have nothing to declare, go through customs exit GREEN AISLE.
- 4. Get \$ converted to L at Barclay's Exchange at end of customs exit.
- 5. Buy British Rail (Air-Rail link) ticket to Oxford at window next to Barclay's. Follow coach signs outside and get Brit Rail coach (bus) direct to Reading Station. Board express train North to Oxford. Outside Oxford Station, get a cab to Lincoln College (tip 5p per 25p charge). At main entrance to Lincoln, give your name to the Porter, who will give you your room assignment. Go to bed and get over jet lag.

#### Instructions on arrival at Gatwick Airport - Charter flights

- 1. After you go through Immigration and pick up your luggage, take the hourly express train from Gatwick to Victoria Station in London.
- 2. At Victoria Station, take the 'Circle Line' Underground (subway) West to Paddington Station (7 stops).
- 3. At Paddington, catch a "fast train" to Oxford about one hour, no changes. (Avoid the slower "milk train" which often takes two or more hours).

- 2 -

Advanced Arrival: Lincoln cannot accommodate early-comers. You should make your own arrangements with hotels or guest houses. Mr. Christopher Ball, the Bursar of Lincoln College and Consultant-in-Residence for the Bread Loaf Program at Lincoln, will be glad to advise anyone who writes him in advance of where to secure accommodations.

Sunday, July 1: We must have your expected time of arrival so that we can give the Steward an accurate meal count. Lunch is at 1:00; and dinner at 7:00. Your room in Lincoln will be ready on Sunday. It will be either a living room with attached bedroom, or a single. There are shared bathrooms in each entry. Most bedrooms have hot water. The number of rooms in each entry varies from two to eleven. Some rooms are directly across the Turl (a medieval street not so wide as the road to the Barn at Bread Loaf).

Registration Day (July 2): After registration in the Bread Loaf Office, you can spend the day going to Blackwell's, checking out the location of the tutor's College where your seminar will be held (many of your first seminars will be held on Tues., July 3), or reviewing your first assignment. The location of the Bread Loaf Office will be posted on the main School bulletin board. Mr. Litz will be there during the day for registration and will have maps of Oxford and layouts of Lincoln for you. Mr. Litz will be assisted by John and Kim Niles. John received his Bread Loaf Master's at Lincoln last summer. John and Kim will be in residence at Lincoln and are ready to help you adjust to Oxford, socially and academically. Mr. Ball will take you over in groups to sign in at the Bodleian. There will be a reception before dinner and a short ceremony afterwards.

Tutorials: You should be ready to read your papers before your seminar group or in tutorial, since that is part of the Oxford system. Do try to get as much reading done in advance as you possibly can. You'll be happier in July.

Mailing Address: Bread Loaf School of English

Lincoln College

Oxford OX1 3DR, England

Phones: The main phone of Lincoln College is Oxford 722741. The Porter will take an incoming message and leave it in the appropriate pigeon hole. There is a phone in the Junior Common Room entryway for your use.

<u>Dress</u>: Casual clothes for travel and daily wear (corduroys, slacks, jeans, sweaters, informal dresses or skirts and blouses). Since the English like to dress for an occasion, suits and ties are more common in London than in New York, or Bread Loaf. One or two dressy outfits for our formal evenings, our nights at Stratford, and Commencement would be in order. Don't forget your raincoat and you'll need a sweater (if the weather is as chilly as it was last summer). Try to underpack; there are a wide variety of stores in Oxford, if you forget anything. Good walking shoes are a must.

Laundry: Lincoln has washers and driers for your use. The College provides linens and towels, but not face cloths.

#### Please:

1. Don't bring radios, except maybe pocket transistors.

2. Don't bring any illegal drugs. Nothing will put you or the School in greater jeopardy than casualness about grass.

- 3 -

Weather: (As unpredictable as Vermont's, only more frequently.) Days can be warm  $(80^{\circ})$ , although the average Oxford temperature in July is  $60^{\circ}$ . It does rain in Oxford.

Time: Oxford is five hours ahead of Eastern Daylight Time. (It's daylight until 9:30 p.m. or so).

Guests: Student guests can be accommodated at meals in Hall, if reasonable warning is given. You will be asked to sign up with the Steward and to purchase a meal chit the day before. If you plan to have overnight guests, make reservations with the Steward for them to stay in the Mitre, a nice bed-and-board hotel across the street from Lincoln and operated under the auspices of Lincoln. Your guests are not permitted to reside in College. Violations of Lincoln's regulations here will create an embarrassing hassle. You will be billed by the College, and your guest will be asked to leave. Please don't compromise the School and yourself. We are guests of Lincoln College and are expected to abide by the Rules of Lincoln College.

It's been great sharing all this planning with you. Now have yourself a summer. Beth and I look forward to July 20 as much as Anne Hoover does to July 7, our dates of arrival.

Cordially,

Paul M. Cubeta

Paul Chitz

Director

PMC:ah

Encls.

#### MIDDLEBURY COLLEGE

# BREAD LOAF SCHOOL OF ENGLISH, LINCOLN COLLEGE, OXFORD INFORMATION SHEET

Please Print or Type	
NAME: Last First	Middle
PASSPORT NO.	DATE OF ISSUE
PLACE OF ISSUE	EXPIRATION DATE
NAME AS IT APPEARS ON PASSPORT	
PERSONAL SICKNESS & ACCIDENT INSURANCE	(if any)
Name of Company	
Policy No.	
•	
Father's Name	Address
Mother's Name	Address
Spouse's Name	Address
ADDRESS & TELEPHONE NUMBER (with Area (Please give relationship)	Code) OF PARENTS OR NEXT OF KIN
	·
Gi machana	Date
Signature	

## BREAD LOAF SCHOOL AND CONFERENCE FIDDLEDURY COLLEGE MIDDLEBURY, VT 05753

#### INSURANCE

We have provided a plan of accident insurance for summer school students. The plan provides medical reimbursement for the expense arising from an accident. Reimbursement will be made up to a maximum of \$1,000. for each accident. The plan is broad in scope and covers all accidents, wherever the student may be, during the term of the policy.

Exclusions—The plan does not cover: eyeglasses or hearing aids; dental treatment unless treatment is necessitated by injuries to sound natural teeth; loss caused by plastic surgery for cosmetic purposes; loss caused by war or any enemy action; loss resulting from having been in or on an aircraft unless riding as a fare-paying passenger in a passenger aircraft operated by an incorporated passenger carrier; nor an expense incurred by a student after twelve months from date of termination of the student's insurance. In the event that the insured is covered by the Automobile Medical Payments provision of a motor vehicle policy, no duplication of payments will be made for automobile claims. In such an event there will be payment of any expense up to the policy limit that might exceed the amount of medical payments applicable to the particular case.

Claims -- In the event of accident, claims should be reported to Fred S. James & Company, One Boston Place, Boston, MA 02101, within 30 days from date of the accident. Claim forms are available from the Bread Loaf Murse, or the Murse at Lincoln College. Medical bills must be submitted within 90 days from date of treatment.

The insurance will be effective for the periods indicated below:

English School 26 June - 12 August, 1979

English School at Lincoln 1 July - 12 August, 1979 College, Oxford\*

Writers' Conference 14 August - 26 August, 1979

<sup>\*</sup> In England, students will be covered by the Mational Health Service.

### BREAD LOAF — MIDDLEBURY COLLEGE MEDICAL INFORMATION FORM

INSTRUCTIONS: In order to attend Bread Loaf, you must complete this form. Except where otherwise noted, we require that you provide all the information requested.

#### WHERE NECESSARY, ATTACH ADDITIONAL SHEETS OF INFORMATION.

NOTE: Do not use the reverse side of this form; it is reserved for use by the College physician.

TYPE OR PRINT — Send the completed form to the Bread Loaf Office,

Old Chapel, Middlebury College, Middlebury, Vermont 05753

If you put your name on the envelope and mark it "Medical Information - Confidential," it will be opened only by the Bread Loaf Medical Staff.

Name			
Address if living off-campus (include telephone number)			
	Do you have any physical disabilities or health problems? If so, please describe:		
	Do you have any allergies?Please describe:		
	If you are currently under the care of a physician, please give his name, address and telephone number:		
	Recent surgery or medical illness for which you are no longer under the care of a physician:		
	Have you had any emotional problems for which you have received treatment within the past three years?		
	ase describe:		
	If you are currently under the care of a psychiatrist or psychologist, please give his name, address and		
	ephone number:		
7.	Please list any medications which you are currently taking:		
8.	Are you allergic to any medicines?Which ones?		
9.	Other pertinent information:		
10.	In case of emergency, please notify:		
Na	me		
Str	eet		
Cit	y Zip Telephone		
Alt	ernate:		
Na	me		
Str	eet		
Cit	y		
11.	Your church affiliation (optional)		

#### Bread Loaf School of English Lincoln College, Oxford

#### 1979

#### General Statistics

Student attendance by a (according to winter a		Former students	
	,	New students	12
Alaska	1		
Colorado -	1	Candidates for Middlebury M.A.	25
Connecticut	5		
Florida	2	Candidates for Middlebury M.Litt.	12
Georgia	ĭ	·	
Hawaii	1	Pre-1974 B.A. or B.S.	27
Illinois	1		
Louisiana	1	Undergraduates	9
Maryland	1	(Middlebury = 8)	
Massachusetts	12	,	
Michigan	3	Number of colleges represented	40
Minnesota	1		. •
Missouri	2	Off Campus Students	0
New Hampshire	1	orr company statement	•
New Jersey	1	Scholarship students	19
New York	5	benotatintp statents	<b>L</b> 9
Ohio	ĺ	1979 Degree Candidates	7 .
Oregon	1	1919 Degree Candidates	1 .
Pennsylvania	2	December 1080 M A Domes condidates	~ 10
Tennessee	2	Prospective 1980 M.A. Degree candidates	s 12
Vermont	3	Progrestive 1080 M Litt !! !!	7
	1	Prospective 1980 M.Litt. " "	1
Wisconsin	Т	Assessment of the Assessment o	20
Comp do	7	Average age of students	30
Canada	1		0.17
England	1	Median age of students	27
Switzerland	1		
/00 / /		Under 20 0	
(22 states represented	δc ·	20 - 25 13	
2 foreign countries)		26 - 30 23	
		31 - 35	
Working for 6 credits	53	36 – 40 6	
		41 - 50 5	
Cancellations	10 .	51 or more 2	
No. of faculty	8	Private school teachers	11
N 0			
No. of courses	9	Public school teachers	9
Student/teacher ratio	6:1	College (and j.c.) teachers	7
Student Enrollment	53	Other: Student	13
Men students	27.	Unemployed	3
Women students	26	Other occupations, or no information	10

### Bread Loaf School of English Lincoln College, Oxford

#### 1979

#### Colleges Represented

Colleges Represented				
Baptist Bible College - 1	Purdue - 1			
Bates - 1	Rollins - 1			
Bowdoin - 1	Saganaw Valley - 1			
Bridgewater State - 1	Seton Hall - 1			
Colby - 1	Shippensburg State - 1			
Dartmouth - 1	SUNY Oswego - 1			
Drew - 1	Syracuse - 1			
Emory - 1	Towson State - 1			
Fairfield University - 1	Trinity (Hartford) - 1			
Gettysburg - 1	U. C. L. A 1			
Hamilton - 1	U. of Massachusetts - 3			
Illinois Wesleyan - 1	U. of Minnesota - 1			
Leeds University - 1	University of the South - 1			
Lindenwood - 1	Vassar - 1			
Lowell University - 1	Western Kentucky - 1			
Lyndon State - 1	Yale - 1			
Madison University - 1				
Marywood - 1				
Michigan State - 1				
Nasson College - 1				
Northern Illinois - 1				
Point Park College - 1				

Portland State - 1

#### MIDDLEBURY COLLEGE



# The Bread Loaf School of English at Lincoln College, Oxford



SECOND SESSION

# Commencement Ceremony

THE LINCOLN COLLEGE CHAPEL OXFORD, ENGLAND

SATURDAY, AUGUST 11, 1979 9:00 P.M.

#### 1979

# Candidates for the Degree of Master of Arts

MARTHA ACKMANN
ROSELEE BANCROFT
CLIVE WILLARD BRIDGHAM
CORNELIUS THOMAS LYNCH
JOHN ATKINSON MORRIS, JR.

Candidates for the Degree of Master of Letters

DORLA DEANE ARNDT LOIS GAYLE NIXON

#### **PROGRAM**

#### Processional

Introduction of the Rector

A. WALTON LITZ

Director of the Bread Loaf School of English at Lincoln College and Professor of English, Princeton University

Rector's Welcome

The Rt. Hon. Lord Trend, P.C., G.C.B., C.V.O. Rector, Lincoln College

Introduction of the Commencement Speaker

Lois Gayle Nixon

Commencement Address
MR. LITZ

Conferring of the Degrees of Master of Arts and Master of Letters

Concluding Remarks

Cornelius Thomas Lynch

Recessional

use 2, No. 2 Bread Loaf School of English at Lincoln College 3July, 10

# . RM OR INFIRMARY



·· College Nurse, Sister Barnes, will have office hours, Mon. through Fri., O:66-30. She can be found in Entry 1, No.1, marked "Surgery".

College Doctor, Dr. Gancz, has an office at 9 King Edward Street.

The event of an emergency, the English emergency telephone number is 999. This umber is an ambulance service. Should an emergency arise that does not require mbulance service, report to the Casualty Department of the Radcliffe Infirmary in the Woodstock Road.

#### ENIORS

here will be a meeting of all seniors on Wednesday at 12:00 in Deep Hall, hosted

#### URISTS

or those of you who are fond of making plans well in advance, here is a prelimitary list of those lectures which have been scheduled so far: Dr. Green, Mon., y 9; Dr. Green, Mon., July 16; Dr. Litz, Thurs., July 19; Mr. Woolfeden, Mon., liy 23; and Mr. Ellmann Tues., July 31.

# T'S IN A NAME? II

he Latin diminutive for bread. Paniculum, according to an eminent Latin teacher our midst, is a neuter noun of the second declension. You may decline it a plural - Paniculum, Paniculi, Paniculo, Paniculum, Panicula, Panicula,

#### THREKEFPING

f you have any problems with your rooms, like lack of light, broken parts, etc., liease come to the Bread Loaf Office sometime during the Office Hours with a solite complaint.

#### TOT. TOT

is will be served every weekday afternoon in Hall at 3:15. Enjoy!

# THATFORD

lease remember to sign the list already posted if you plan to join the caravan to tratford on Thursday. Also, don't forget to pay as soon as possible. Thanks.

# TERTALNMENT

hoyone interested in creating an evening's slight entertainment, please meet with live in Hall, teatime, today.

# IMPORTANT X

The beautiful expanses of green turf that you find within the Front Quad and the chapel Quad are to be admired from afar - please refrain from walking, crawling, creating angels in the morning dew on it. The Grove Quad can be used for such wild entertainment. Seriously, it is an important point.

#### EXTRA ADVENTURES

Anyone interested in getting together and hiring a car to see Cymbeline and rericles should kindly get in touch with Denis Wadely, 12:3.

# olume 2, No.3 Bread Loaf School of English at Lincoln College & July, 19

#### ATFORD

"Ithough it's only our fifth night, we will be going to TIELFT ""G"T, tomorrow ight. Please meet in the Front Quad tomorrow afternoon at 5:30 for a guided alk down to Gloucester Green to meet our bus. Do be prompt.

veverage, since we will not be bringing any supplies of fruit drinks, etc. I have one bottle opener; but do bring yours along if you have one!

#### EAR YE! HEAR YE!

e are pleased to announce that two of our very own have been chosen to help teep The Lincoln College Library running smoothly and efficiently. Jim Atchison and Dorla Arndt have been made Library Fellows for this term. Many thanks and ur congratulations.

# CHE'ING

have been warned by the Forter that no one should be on the roof, especially off Entries 5/6. Do be careful.

#### FAREMINDER

emember to sign out of meals on the Sign Out list posted on the Bulletin Board, referably the day before.

Iso, remember to pay for your guests before 10:00 each morning. Joy will will taken which you should give to cohe or Kim at the meal.

#### 1 DUEZ

. Prose of you who haven't paid for the bus for tomorrows journey should please

#### \* OKER!

hulman, and Hardart. Could you please come into the Office after lunch and hill out new ones. Thanks.

# ENJOR MEETING

... reminder to all those who graduate in one way or another of the meeting today at noon in Deep Hall. Bottoms up!

#### A WITAR

. Joes anyone have a guitar? Please contact Vaun, Entry 11, No.5 .

# " K" A II RAQUET

→ pobbie Craig has brought her two raquets back this year and is very willing to lend them to interested enthusiasts. She can be found in 10:5. Volume 2, No.4 Bread Loaf School of English at Lincoln College 5 July, 19

# • OFFICE HOURS

during the mornings of Monday, Wednesday, and Friday. But he will be available at other times by appointment.

# WIMBLEDON

The JCR hosts a large television which usually shows the thrilling matches of the Wimbledon contestants, starting at 2:00 pm. Come and enjoy.

#### OFFICE HOURS, II

The Bread Loaf Office has changed its hours just a little - to one hour, after breakfast and lunch have finished, rather than from 9-10 and 2-3. 0.K.?

# CYMBELINE

Ted Senn would like to know if anyone would be interested in sharing a car with him and Denis Wadely to see Cymbeline at Stratford, probably this Saturday. He will know more details after our visit to Stratford tonight. But if you are interested, do talk to him at lunch or in his room, 15:6.

# BOOKS V

There is a very good bookstore, second-hand and otherwise, called J. Thornton Sons, 11 The Broad. They will also buy back any unmarked books.

Also, Blackwell's 355 person

# RF - TR

For those of you who wondered about these letters upon the fireplace in Hall, what they represented and such, I have found the answer. They refer to Richard Fleming and Thomas Rotherham, the first and second founders of Lincoln College.

#### PHOTOGRAPHER

We are looking for a fine photographer who would be interested in taking pictures of the Bread Loaf group, both students and dons, and of the various stages of the graduation ceremony. Please see John or Fim, or Walt Litz if you are interested.

# TRA LA

Anyone interested in getting together some sort of singing group which might perform for graduation in some way, please let Marnie Ackmannknow of your interest.

#### SONNET ANYONE?

If you are interested in sharing your favorite prose or verse (original or otherwise), there will be a meeting tomorrow (Fri.), at teatime to discuss any suggestion you have to offer. We hope to have a number of readings over the summer in order to share the passionate preferences we are said to have. See Don DuPree or Cathy Griffiths if you have any questions.

# TENNIS COURTS \*

I finally found the Lincoln College grass courts. They are down the Cowley Road, turning left down Bartlemas Close, the first ground on the right. Bartlemas Close is located just after a large inn, the University Inn on the right. you may take the 20, 20b, or 501 bus, or make the  $\frac{1}{2}$ hour walk. Then find the grounds-keeper to let you in.

Beligkosi Niany thank to the first Russia in the 'olume 2, No.5 Bread Loaf School of English at Lincoln College 6 July, 1979

# S REAKFAST

Were you wondering about that 15 minute wait to get your cooked breakfast? Well, Chef doesn't get the cooked part out until 8:15. So, if you don't like waiting, come then. But you might miss out on orange juice and some scintillating conversations!!

# WEEKEND X

If you plan to be away for all or part of this or any weekend, please don't forget to sign out of meals well in advance. There should be a list posted right now for the whole weekend. Thanks.

# NOISE #

If you plan on getting together for fun and frivolity, please, oh please try to keep the noise to a low hum, especially if it should be late. Remember that these quads act as noise enlargers, and other people might have papers to write or some sleep to catch up on.

#### MONDAY

Lord and Lady Treng have invited the whole Bread Loaf community for a visit in their garden this coming Monday at 6:15 pm.

Later that evening at 8:00 in the Oakeshott Lecture Room, Dr. Vivian Green will deliver a lecture on the history of Lincoln College.

## READUM PANICULUM

Please remember to read this newsy, cute and informative rag every day. It does carry an awful lot of necessary information.

# WEEKEND MEALS X

Chef has let us know that there will be a slight change in the hours of the meals on Sundays. Breakfast will be from 8:45 until 9:15 and lunch from 12:30.

#### TOMORROW

Lady Trend asked that we announce that tomorrow is Flag Day, a special day to give donations to various worthy causes. She is expecially interested in Cancer Research and has placed a can in the Lodge for any donations that you might like to make.

Also, there will be an Elizabethan Day on Saturday from 11 am at St. John's College Courtyard, on St. Giles that has various crafts booths, costumed singers, and fun things to see and do.

#### SWIMMERS

Those of you who have expressed some interest in finding a place to swim - I have a list of various pools and baths that you could explore. Come to the Office sometime and look it over.

#### PANICULUM

"lume 2, No.6 Bread Loaf School of English at Lincoln College 9 July, 1979

# A HISTORY OF LINCOLN COLLEGE

Tonight at 8:00 in the Oakeshott Lecture Room Dr. Vivian Green will deliver a lecture on the history of Lincoln College. Dr. Green received his M.A. and his D.D. from Cambridge. He is a Fellow of the Royal History Society and a Fellow and Tutor in Modern History at Lincoln College since 1951. He has been Subsector of the College since 1970. He has published widely; his best known books include The Hanoverians, Renaissance and Reformation, John Wesley, Medieval Civilization in Western Europe. He has written a History of Oxford University and has just completed the first authoritative history of Lincoln College. His address will last approximately one hour.

#### OVERNIGHT GUESTS

wo guests are allowed to camp out on the floors of you rooms. The College has available a Bed and Continental Breakfast scheme. If you take your guests to the Old Mitre Rooms on the Turl (turn left out of College and the entrance is down the street on your right), you will find a receptionist at the top of the stairs who will accommodate them. Be sure to tell her that you are from Bread Loaf so that your guests receive a reduced rate.

#### CYMBELINE

Dennis Wadley (12:3) has five tickets to <u>Cymbeline</u> at Stratford on Aug. 10. They are selling for £8.75. See him soon if you are interested.

#### IDENTIFICATION CARDS

I.D.s will be handed out today at lunch.

It might be a good idea to carry these cards or some other form of identification with you at all times, just in case you meet with some sort of accident - heaven forbid!

#### DEPARTURE

We need to have a fairly good idea of how many people are interested in a bus to Heathrow on Aug. 12. Please sign up today.

#### LETTERS

Our very own courrier pigeon, Anne Hoover, has stated that she would be glad to take back any letters to friends at the other Bread Loaf. She leaves next Monday, so you've got some time to create!

# LIQUID REFRESHMENT

Bottles of sherry and wine of various types are available at very reasonable prices down at Deep Hall.

#### 1980 GRADUATES

Students who expect to graduate in 1980 should leave their names at the Bread Loaf Office by Tuesday.

#### PANICULUM

\* Volume 2, No.7 Bread Loaf School of English at Lincoln College 10 July, 1979

# I PISH, YOU PISH, HE PISHES

Many thanks to Dr. Green for a most informative and entertaining lecture about the history of Lincoln College.

We urge all of you to attend his next lecture, next Monday night, on the History of Oxford University.

# MALS FOR GUESTS Y

Again, arrangements for meals for your guests should be made with the Bursar's secretary in Entry 4, preferable the day before. The cost for meals is £2 for lunch and £3 for dinner.

#### WINDON TOWN

Fig. anyone is going to London today or tomorrow, could you please speak to either all anyone cathy Dempsey.

#### CORRESPONDENCE

It is already time to think ahead to the end - Lincoln College really is not equipped to handle the forwarding of vast quantities of mail after we all leave in August. So, try to let your friends, families, etc., know that only the most important-looking mail will be forwarded. August the first might be a good out-off date to suggest.

## A MIDSUMMER NIGHT'S DREAM

The Mummers from St. John's will be performing A Midsummer Night's Dream , Cuesday through Saturday at 8 pm and Thursday & Saturday and 2:30 pm. Tickets can be purchased at the St. John's Lodge. This really is a pleasant form of entertainment.

#### MEALS

Flease don't forget to sign out from meals. Waste not, want not!

#### TYPEWRITER HIRING

Af you are beginning to feel the pangs of separation from your typewriter, Hunts Ltd., 18 Broad Street, has a hiring service. Check it out.

# CYCLE HIRE X

Below is a list of names of places that have bikes available for hire: Dentons - 194 Banbury Rd.

A.T. Jones - 24 Great Clarendon St.

Penny Farthing - 27 George St.

Robinsons - 5 Magdalen St.

## No.8 Bread Loaf School of English at Lincoln College

#### BELINE AND BEYOND

renis Wadley reports all tickets to Cymbeline are now taken. (He would appreciate payment as soon as convenient: f8.75 with new V.A.T.) He is working on the possibility of going with another group on a hired bus. If that is not possible, a car rent will be necessary.

## PAINS AND PANES

thile in the throes of agony searching for that perfect bon mot, sitting within All Saints' brary, take a look at the windows - someone in said condition counted 264 panes. Now you know:

#### MRIS ANYONE?

If anyone has any desire to go to Paris for a weekend, please contact Marie Malvaso.

## WIMMERS: AT LAST

Temple Cowley Swimming Baths, Temple Rd., Cowley (bus 1). Tel: 777416

Sun.: 09:15-13:00 Mon.: 15:00-19:30

Tues.: 15:00-16:00; 17:00-19:30 Wed.: 13:00-14:00; 17:00-19:30

Thur: 16:00-20:30

Fri.: 13:00-14:00; 17:00-19:30 Sat.: 09:15-12:30; 14:00-19:30

Ferry Pool, Marston Ferry Rd., Tel: 50330

Hinksey Pools, Lake St., Tel: 47737

Long Bridges Bathing Place, Thames towpath, from Folly Bridge, Tel: 48193
Tumbling Bay Bathing Place. Thames towpath. Botley Rd., Tel: 48192
Wolvercote Bathing Place: Port Meadow, Wolvercote. Tel: 59006
University Parks, South Parks Rd. 'Parsons Pleasure'. Men only.

#### FORD FILM FESTIVAL

Leny good films, new and old, known and unknown, will be shown during the days of July 9th through the 15th at the New Theatre on George St. Please check the notice board in the .odge for more information.

#### POETRY READING

our noble souls, Don, Pat, Cathy, and Charles, will contribute towards an evening (actually minutes' worth) of artistic entertainment. Sunday, July 15 after dinner in the Mary Lasker LEDM.

#### NOCK, KNOCK

Topefully the door to the Library has been fixed, hopefully... Just in case, check it before aving all of your booksswithin. If anything like this goes wrong again, the Porter should notified immediately so that the inconvenience can be kept to a minimum. Hopefully.

me 2, No. 9 Bread Loaf School of English at Lincoln College

12 July, 1979

# THE NEWS THAT'S FIT TO PRINT

repies of THE GUARDIAN and THE HERALD TRIBUNE are indeed being bought for the College, rather he Bread Loaf community. They should be so-labelled and be within the Junior Common Room. In they were loaned to you at breakfast, please make sure that they get back to the JCR. Many exple need to know whether indeed SKYLAB fell.

The will also try to provide a SUNDAY OBSERVER each Sunday.

#### , NNE'S DELIVERY SERVICE

st a reminder that Anne will be glad to take back any mail to the States In fact she will ake two sorts of mail: Bread Loaf mail and mail for the less\*educated masses, which will reduire the cost of postage.

## TTRE ROOMS

fill, with a little bit of sleuthing, bugging, and generally being inquisitive, I have found out ne reduced rates for a room at the Mitre: £6 50 for a single, £12 for a double. It has gone since last year, as has everything, but it's still a pretty good deal.

If you have guests coming for Graduation, we recommend that you reserve what you will need that away. I also have another list of places to stay in the office if anyone is interested.

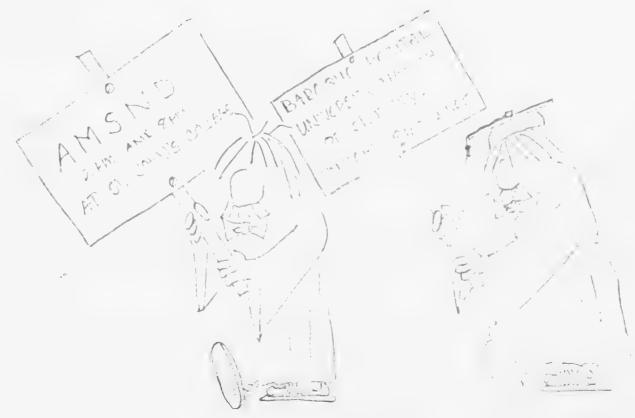
#### TAMPS

今日中日日本学 学 の中下

There are some lovely stamps and postcards being put out at the Post Office to comemmorate

#### FORMATION CENTER

ad while you are down at the Post Office, stop in at the Information Center and see all of their sters and suggestions of things to see and do around Oxford. It really is what it says it is.



lume 2, No.10 Bread Loaf School of English at Lincoln College 13 July, 1979

#### ROSE IS A ROSE IS A...

t forget Sunday evening's bit of entertainment after dinner in the Mary Lasker Room (up the tairs, to the left of Hall). Don, Pat, Cathy and Charles will be the performers.

or those of you who would like to try your voice at such diversion, there will be a few other lings later on in the summer Just get in touch with Don DuPree.

# OR FICTION?

it really true that this session of Bread Loaf has seen the youngest women ever to be fed in at Lincoln College?

#### IST MAIL CALL

ne leaves early Monday morning (boo hoo), so don't forget to get your goodies to Anne. She be away on Saturday, so you can give your things to Kim or John, or wait until Sun.

# AUTIFUL EXPEDITION

you have an afternoon or a whole day at your disposal and want to see some of the countryte outside of Oxford, there is a boatride between here and Abingdon which is a must. You
to on at the Folly Bridge at 9:00 am or 2:30 pm and for £2 return ticket and four hours you
le a stretch of the Thames (Isis) River, three locks, and a lovely town. There are also buses
trun fairly often between Oxford and Abingdon, if you only want the boat one way. Try it!

#### ATISTICS

few tidbits to relieve the paper-writing blues:

33 of our number are employed

17 are unemployed or students

3 are after their PhDs

1 is a bartender

of the 33 employed: all seem to be teachers or school administrators

l at a Junior High.

25 in secondary education

7 associated with a college

#### NCOLN COLLEGE

Ir those of you who want to brush up on some of the facts in Dr. Green's lecture on Lincoln, the is a pamphlet for sale for 65p in the Lodge which deals with that history and has some one process.

#### FORY OF OXFORD

Green will give his second lecture on the history of Oxford University on Monday at 8.00. The will be another very nice dinner before. And we are expecting Robert Hanning and his fe for the whole day.

# TORS X

rese feel free to invite your tutor to lunch any day of the week.

#### W.Y

fcareful - it's Friday the 13th.

. . No 11

Bread Loaf School of English at Lincoln College

16 July, 1979

#### ASH FOR THE UNEMPLOYED

rancis Richardson has been offered a job that he cannot accept, since other plans prevail, asic information: a hard assignment, in Libya-- but Tipoli has a lovely climate and is a lovely city; the pay is only \$18,000 (U.S.), all perks considerate; starts early September. see him if interested.

#### NTONY AND CLEOPATRA

here is still one ticket at £4 \$0 to Antony and Cleopatra with Glenda Jackson available for jaturday, 4 Aug. See Denis Wadley or Jim Atchison

# HONE

ell, folks, we still can't receive in-coming calls on our office phone So, you should give but the number of the Lodge phone for emergencies - 722741. We apologize for any inconvenience, we are totally unable to remedy this situation.

#### MONFIRMATION

e will be opening the Office up towards the end of the session for those of you who need to all the airlines for confirmation of you flights home. More details later.

is not an unknown thing for airlines to overbook - please don't wait until the last minute of make plans for your return, unless "Autumn in Oxford" is your favorite song

#### UB BUST

Three there weren't enough people who needed that bus to Heathrow on Sunday, Aug 12, we in't try to organize anything from this end. Last year many people shared the cost of a saxi or used the various bus/train combos to get them to the plane on time. Sorry.

#### HARED WORDS AND MEANINGS

pay thanks for the poets in residence who shared some of their works with us last evening, lost enjoyable

#### 'ORRECTION

'or those of you interested in taking the boat to Abingdon, there was a mistake in the time or the morning departure from Folly Bridge - it leaves at 9:00, not 9:30 Nobody's purfikt!'

#### SAT WE MISSED

interday was Saint Swithun's feast day. Now, if it had rained, legend has it that we could ave been in for a forty-day stretch of the wet stuff. Many thanks to all those who participated in the sun dance on the front lawn.

#### XFORD UNIVERSITY

r. Vivian Green is back for another lecture tonight, this time on the History of Oxford Miversity Curtain time in the Oakeshott Room is 8:15. See you there.

# HE BREAD LOAF OFFICE LENDING LIBRARY

sides all the many pamphlets that describe a multitude of fun things to see and do in Oxford and regions beyond, there are also a couple of paperback novels which are on loan - ak's Winds of War and Judith Krantz's Scruples are two examples of ways to avoid your papers.

ome browse.

olume 2, No 12

Bread Loaf School of English at Lincoln College

17 July, 1979

#### - JAMES JAMES MORRISON MORRISON

anyone is interested in participating in the next reading of poetry, please contact Mr. Don DuPree a s.a p.

#### \*\*\* SHY-WASHY

for those of you coming back next year, you will be glad to hear that there will be a new set of washers and dryers. For those of you here this year, a warning - the washer on the left does not work very well.

## LITANA SYNDROME

there have been a couple of requests about whether it is possible to buy some of the Lincoln follege china. It is. If anyone is interested in purchasing a tea cup and saucer, found at reakfast, please let me know. I should have the price by tomorrow. Hopefully...

# ELLO, HELLO

The Bread Loaf Office phone is available only for travel arrangements and ticket confirmations, and for emergencies. The accounting for other sorts of calls is just too complicated. Please the phones at the Post Office for other personal calls.

International Telephone Bureau in Castle Street, near the Westgate Shopping Center, is nen everyday, including Saturday and Sunday, from 10 am to 10 pm. This seems to be the best lace for making international calls.

#### DUATION GUESTS

ust a reminder to those who plan to have guests on that last weekend; book early.

#### RALDRY

3 .

ce Oxford University Heraldry Society has invited us to its Exhibition in Balliol College maic Rooms. "Heraldry, our Heritage" deals with coats-of-arms - those of the Royal Family and such more - in the form of 187 hand carved shields. It is open 10-5 on every day except londays through to 27 July. Admission is 20p

Bread Loaf School of English at Lincoln College

18 July, 1979

#### NOR COTTAGE TODAY

\* anyone is interested in going to see an authentic Tudor Cottage today at 2:00 this afteron with a group from Worcester College, please see Walt Litz at lunch for further details. ere is room for two people.

#### LCOME

e would like to welcome Phil and Katie Cubeta who are coming today and staying with us within nese hallowed halls, and ivied walls,

#### MBERS GAME

ack Morris reports: from Surrey comes the sad story of a man who arranged to go to Haydock aces last Saturday, July 7, and dreamed for several nights beforehand of the number 7. thought his guardian angel might be trying to tell him something, so when the seventh lace came round he put all he could afford on horse number seven, Haywire. It came seventh.

RDS OF WISDOM

Share correct as willen! A. Walton Litz, whom most of you know, will be giving his lecture tomorrow; Thursday, night 8:00 pm in the Oakeshott Room, The title of said work is "Literary Modernism".

NDON RESERVATIONS

for those of you who are interested in making reservations for performances in various London theaters, we have received word that Charles Taphouses the music store of Magdalen Street, next Debenhams does such a service, They charge 20p, but it seems cheaper than trying to call or raiting until the last minute. Try it out!

tolume 2, No 14 Bread Loaf School of English at Lincoln College 19 July, 1979

# . RODLEIAN LIBRARY

Library bookstack with the reading-rooms in the Old Library. The conveyor will be out of action for the following periods: Monday, 23 July to Friday, 28 September, 1979.

During this period the book service will be severely restricted. Readers are warned that there will be considerable delay in the delivery of books. They may, moreover, be asked to use reading-rooms in the New Library.

The inconvenience to readers is much regretted, but the work is essential and cannot be postponed.

#### PROMPTITUDE

is understood that some tutorials may run overtime; but all others really should make every effort to be at meals when they are scheduled to start - 1:00 and 7:00. Thanks.

#### TICKETS

Having overheard a couple of conversations about the various difficulties some people are having trying to get reservations home after the program, please don't wait a moment longer if you have tickets without return dates. We have the numbers for British Airways and I.W. A. This doesn't really apply to the budget airfare people who still need to know the exact day of their flight, just to those who have open-ended tickets. The Office will be open after lunch for an hour if you need to call.

# BELLS

Do you remember not hearing the hourly bell? Well, it seems that most of the people who live there all the time weren't aware that it isn't working - so, it will be looked into. Thanks to the showed their concern.

Der me today's paper. Neither Trib. nu Guardean is

lume 2, No 15

Bread Loaf School of English at Lincoln College

20 July, 1979

#### NDAY MEALS

reminder that times for the meals are a little different on Sundays - Breakfast: 8:45

Lunch : 12:30

#### HEARTY HELLO

pread Loaf East extends the most hearty of welcomes to Paul and Beth Cubeta on this their day of arrival from the land of the resigning Cabinet. We have been able to arrange yet another day of nice weather, but we can't promise too much in the future. Welcome!!

#### POETRY READING II

Mr. DuPree has asked that an announcement be put in or on this worthy sheet about another poetry reading that will take place this Sunday after dinner, in an as yet undisclosed place, with four undisclosed participants. I presume this mystery will be cleared up by a later lannouncement.

#### ET US THANK HIM, YOU AND I

Those of us who now realize that we are living in the post-post-Modernist era wish to thank Dr. Litz for a most enlightening and provoking lecture last night on "Literary Modernism".

[It's now time to dust off that old copy of Ulysses.

#### MONDAY NIGHT

There will be a lecture/performance given in the Oakeshott Room on Monday, after a nice dinner, around 8.15. Guy Woolfenden has his M.A. from Christ College, Cambridge. He has been the Music Director of the Royal Shakespeare Company since 1962, and has written over sixty scores for the Company. Among others, he has served as Guest Conductor with the Royal Philharmonic Orchestra and the Royal Liverpool Philharmonic Symphony Orchestra. His films include A Midsummer Night's Dream.

He will play various tapes and demonstrate certain musical instruments on Monday during his lecture about the music in Shakespeare. It should be an entertaining and instructive vening. Do come.

#### WEEKEND MEALS SIGN-OUT

If you plan to be away this weekend, please don't forget to sign out for all those meals you will miss. Chef and I thank you.

#### ALLELUIA

THE PHONE FINALLY WORKS'''

to, the Office phone- 44591 - will be available to in-coming calls between 2/and 3 in the afternoon, If you know that you are going to receive a call, please wait in the near environs or let us know where you can be found.

Volume 2, No 16 Bread Loaf School of English at Lincoln College

23 July, 1979

#### TO PARTICIPANTS OF A VISION

From Anne Hoover via Paul and Beth Cubeta:

Thank you all for taking such splendid care of me. Every second was memorable. We were delayed several hours, so could only mail stamped objects Monday night in Burlington. The rest were dispatched promptly on Tuesday - with no trouble at all, except a great thirst for a pint after licking so many stamps' Have an even more rare rest of the summer.

#### MUSICAL MONDAY

Guy Woolfenden will be down in Deepers today from 6.30 to 7:00 for any informal discussions. Als lecture is scheduled for 8:15 tonight in the Oakeshott Room. Come one, come all!!

#### STRATFORD II

Please sign the list below if you plan to be going to Stratford to see Othello on Thursday, August 2. If you would like extra tickets please indicate the number; there will not be as many extra tickets available this time before.

#### WITHERBY DON DUPREE

the soirees are datching on - thanks to all who participated in last night's gathering.

Don would like to have one more evening of light entertainment - if anyone is interested,

please see him today.

#### STRANGERS

newspaper-reading elderly Englishman. He looked at her sadly, shook his head, and murmured, "poor child." Keep a stiff upper lip, my hearties!!

#### EXCHANGE PROGRAM

We have made an arrangement with the summer program at University College to permit a limited number of Bread Loaf students to attend their public lectures. A brochure on the lectures is in the Bread Loaf Office. Please tell one of us if you wish to attend any of these lectures.

Bread Loaf School of English a Lincoln College 24 July, 197 · 5 6 2, Fo.17

hope to have Miss Eudora Welty with us this Thursda night from dinner on. Coffee will e rved after this dinner in the Quinn Room to allow an informal gathering with Miss Welty.

### E S TO HEATHROW

inthink we've got it down now. It seems that the hest way for you to get to Heathrow with of your baggage is to take the direct bus from Gloucester Green (390/) to the central s station at Heathrow. All you need to do then is to get one of those carts and wheel volurself to your terminal. (See Notice below)

## COMING AFTER GRADUATION

eryone is invited to stay in College through breakfast of Sunday morning after the mmencement ceremonies, August 12. That's all part of your room and board. Judents can stay through Sunday, the 12 and, if absolutely necessar, through Monday, the . Bed and Breakfast only is provided, for £6 per night. All such arrangements should be mide through the Bursar's Secretary by August 4.

## XT TUESDAY'S FLING

The second of th

Richard Ellman will be with us next Tuesday for a lecture in the evening. There will be a reception for him which will include all the faculty and students at 6.15 in the ckington Room, followed by another sumptuous dinner and lecture. Plan ahead.

1 me 2. No.18

Bread Loaf School of English at Lincoln College

25 July, 1979

#### EXT TUESDAY

r. Ellmann's lecture is entitled: "Writing Joyce's Biography". It will be held next Tuesday ight in the lower lecture hall.

#### WENSONG

on DuPree cordially invites everyone to the University of the South's performance of h Evensong service tonight at 6.00 at the Keble College Chapel.

#### EDNESDAY; AUG. 1

Barbara Everett will give a lecture on Othello at 4 30 in the Beckington Room, which ill be followed by discussion. Mrs. Everett (no relation to Chris) is at Somerville and be editing Othello for the Shakespeare series published by the Oxford University Press.

#### APPY BIRTHDAY

appy Birthday wishes to Kathy Dempsey from her friends.

#### FFICIENCY

hanks for signing up so quickly -- it seems that everyone who needs an extra ticket should e able to have one. We'll keep in touch.

#### ENIOR MEETING

sul Cubeta would like to meet with all seniors tonight in Deepers at 6.15.

#### US TO STRATFORD

ue to the earlier start of the bus to Othello next Thursday, the cost will be £2 50 per erson. Please come into the Office as soon as you can and pay up. oft drinks and wine will be provided, along with the delicious box suppers.

olume 2, No.19 Brea

Bread Loaf School of English at Lincoln College

26 July, 1979

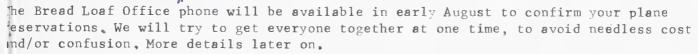
#### ONEY MAKES THE WORLD GO ROUND

Jon't forget to pay the £2.50 for the bus to Stratford. The will be handing out the tickets and the street map of Stratford early next week.

#### DIXIE BLUES

for those of you starved for live music, the Watermelon Blues Band will be back at the lead of the River next Monday night at 8:00.

# CONFIRMATION TIMES



#### DISCO FEVER

inyone in the mood for an Oxford disco, should try out Disco Manhattan, right next to the New Theater on George Street. You can get in free if you get there before 8:00. The rice for admission begins at 8:00 and then increases at 10:00.

#### IPS FOR THE SHOPPERS

The Depot down at Gloucester Green is a great store for all of those little presents that ou promised me sister Sue, and baby Michael. Pretty good prices, too.

#### XPERIMENTAL COFFEE

Iven though Miss Welty will not be joining us for coffee tonight, we thought we'd still lave out after-dinner coffee upstairs in the Quinn Room.

plume 2, No.20

Bread Loaf School of English at Lincoln College

27 July, 1979

MAT A WAY TO GO

new Rail-link to St

new Rail-link to Stratford from Oxford enables one to go and come independently from he Bread Loaf School bus service on those select days, like next Thursday. There is a sange at Leamington Spa, but everything else looks pretty easy All details can be found in the Office. This means that you can go to all of the other plays fairly easily.

#### NTONY AND CLEOPATRA

arol Kiler has a ticket to Antony and Cleopatra for this Tuesday night. It goes for £5.60 to the highest bidder! Please contact Walt Litz if you are interested.

#### MBRIDGE

ercivals Motors, a coach service out of Gloucester Green, has a service between Oxford and Cambridge. It takes about three hours, and there are three different times of saving. If you want further information, come see the brochure in the Office - Bread oaf, that is.

#### THELLO

will be leaving from Gloucester Green again for our expedition to Othello on Thursday. Lease meet at 2:30 in the front quad for our mass trek down to the bus depot.

#### SXT WEEK

ast a reminder about next week's events:

Tues -- Richard Ellman's lecture

Wed. - Barbara Evereti's lecture

Thurs. - Othello

'olume 2, No. 21

Bread Loaf School of English at Lincoln College

30 July. 1979

#### TRATFORD TICKETS

ickets for Othello on Thursday will be given out tomorrow after breakfast or after lunch n the Bread Loaf Office.

lease pay the £2.50 for the bus as soon as possible.

#### OMMENCEMENT REHERSAL

here will be a Commencement rehersal for 20 mins. after breakfast on Thursday around 8:45. 11 those who plan (!) to graduate in one form or another plaase try to attend.

#### LANE PHONE CALLS

his Friday we will start the process of calling the airlines to find out about confirmation f your flights. Pleasessign up on the sheet below under the time and airline that you need. If there are any conflicts, please see John or Kim.

#### **EMINDERS**

emember that this is the week that is: Richard Ellman's evening is tomorrow -- Reception in he Beckington Room at 6:15, High Table Dinner at 7:00, and Lecture at 8:15

Barbara Everett's lecture at 4:30 on Wednesday

Othello at 2:30 on Thursday.

#### **HOTOGRAPHER**

at Searles, our official photographer, is now circulating amongst us. She is helping to ut together a Bread Loaf at Lincoln brochure, so please keep your poses and smilescup.

here will be a group photo after breakfast tomorrow morning.

#### ONY EXPRESS

my letter delivered to Paul Cubeta before dinnertime on Thursday will be happily taken tross the pond.

#### PPLICATIONS

r. Cubeta would like to be able to take home a tentative list of those of you who might e coming back to Oxford next year or back to the mountain. Please come in and sign up if ou are interested -- this in no way commits you. However, we do have application froms to oth places if you are pretty sure of your next summer's plans.

There will also be a tentative list of instructors for the 1980 session of Oxford.

#### EADING AND OTHER ENTERTAINMENT

hyone interested in participating in the last "poetry reading", whether contributing poetry, music, or whatever, please see Don right away. It is scheduled for this Sunday, Aug. 5.

#### IMOR

umor has it that Miss Eudora Welty will be joining us for dinner this Wednesday night.

# OOK MAILERS

ook mailers can be obtained at the Paperback Store or at Hunt's on the Broad It takes about ix weeks for them to arrive in the States, so you should plan on getting them off soon.

#### RADUATION

t's list time. Could you sign the list below if you know that you will not be here for the raduation Ceremonies.

Iso, if you know that you will be having guests, could you sign the other part. MANY THANKS.

701ume 2, No.22

Bread Loaf School of English at Lincoln College

31 July, 1979

#### ROUP PHOTO

The sun seems to be obliging, so far anyway. So, we will try to get all of you together ifter lunch for a photo of the Bread Loaf School of English at Lincoln.

#### SUS COUNT

The need to have a sure idea of who will be going to Stratford on Thursday on the bus. If you haven't paid for the bus by this evening, we will assume that you are not clanning on taking the bus. 0.K.?

#### )EEPERS

there will be a meeting of the magnificent seven, all those who are graduating this summer, lown in Deepers, today at 12.30.

#### TRATFORD TICKETS

lany of you have tickets waiting for you in the Office. Please stop by after the group photo office lunch today.

#### PPLICATION FOR 1980

fust a reminder to sign up on a tentative list in the Office if you are interested in coming back to Bread Loaf, either East or West.

Pls. W. Marre and # of interested in A+C, 4 aug.
At the aldersh of Glenda Jackson and pin BL'en

olume 2, No.23

Bread Loaf School of English at Lincoln College

1 August, 1979

#### THELLO IN THE AFTERNOON

erbara Everett, who is editing Othello for the new Oxford Shakespeare collection, will be ecturing this afternoon at 4:30 in the Oakeshott Room. here will be an open discussion afterwards.

#### ILL THE REAL POLDY BLOOM PLEASE STAND UP

any thanks to Richard Ellmann for his very enjoyable talk and series of anecdotes about byce last night.

#### ONY EXPRESS II

on't forget to get your notes, letters, and other forms of missives to Paul Cubeta before omorrow evening.

## OFFEE TONIGHT

offee will be served in the Beckington Room tonight in honor of Miss Eudora Welty's visit timer.

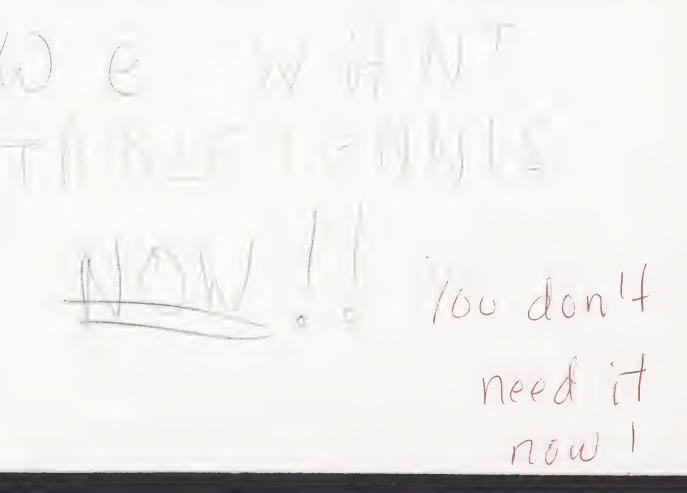
#### ODAY

r. Herbert Melville was a wee bairn just 160 years ago today.

#### HE POUND IS FALLING!!!

#### RADUATE HOODS

hose of the graduates who haven't paid for their hoods may give their checks to Paul to ake to the College Store in Middlebury.



Volume 2, No.24

Bread Loaf School of English at Lincoln College

2 August, 1979

#### **NIRLINES**

To help out some of the confusion about the calls to airlines tomorrow and Monday -please come to the Bread Loaf Office promptly at the time you have indicated, bringing
with you your tickets and any other information you'll need while you talk to the
sirlines representative.

#### RENDEZ-VOUS TIME

We will be meeting today at 2:30 in the Front Quad to walk down to the bus in Gloucester Green. Don't forget your tickets and the maps.

#### A PARTING SHOT

I don't know where the time has gone -- I know everyone joins me in wishing Paul and Beth Cubeta a safe journey home and a happy final week in Bread Loaf West. The weather has definitely been on your side. I hope you've had as good a time of it as we have had with you here. Bon Voyage!!

#### ENLIGHTENMENT

Barbara Everett's lecture yesterday afternoon was a very enjoyable and learned piece of scholarship. Many of us look forward to "pinching" her this afternoon on the bus to and from Stratford. She will be around and happy to discuss Othello with any of you.

#### PANICULUM

Now that we are trying to pull things together for the last week's activities, please try to be very sure to read this instruction sheet -- it would really make our job much sasier. Many thanks -- you've been really good so far!

Volume 2, No.25

Bread Loaf School of English at Lincoln College

3 August, 1979

I.A. GOWNS

The place to reserve your M.A. gown is at Shepherd & Woodward on the High. Go over some-lime between Tuesday and Thursday of next week for fitting after 10:00 (they're closed retween 1:00 and 2:00). It will cost f(2.40) for the rental. We will be glad to collect the gowns after the Graduation Ceremonies and return them for you on Monday.

#### IGN UPS

Please sign the list on this board as soon as you know that you won't be here for the Graduation dinner. We also need to know if any of the graduates will be having quests.

# TAY OVER +

If any of you will want to stay in College for an extra day or two, that Sunday or Monday light, please let Joy know in the Bursar's Office as soon as possible. It will cost £6 for bed and breakfast, £5 for the bed without breakfast

#### CONFIRMATIONS

he first set of phone calls to the airlines went off very well today. We would like to try to get everyone in on Monday. It might be very risky to put off reconfirming your domeward flight. So please sign up on the list for the appropriate time for your wirlines.

#### 'INAL POETRY READING

here will be a last evening of readings and musical entertainment on Sunday night at 1:00 in the Oakeshott Room.

#### HONE NUMBERS

f you need a number to give out to the airlines or others about your travel plans, please ive them the Lodge number -- (0865) 722741 -- so that messages can be taken for you t almost any time.

CODED X

The swimming POOL is far from full. GRATioUs contrIbuTIons to insurE itS completion will be accepted at the Bread Loaf Office. The cost of construction is minimal when compared to the good will the Pool will bring.

#### ROOMS

If any members want to stay extra nights after graduation, please book them through Amy Butler rather than through the Bursar's secretary, Joy. Mrs. Butler can be found in Entry 2, room 1A. Please book as soon as possible. The rooms are available only for Sunday and Monday nights.

#### GOWNS

Graduates -- don't forget to reserve a gown at Shepherd and Woodward this week. You'll also need to have a fitting. They are open between 10:00 and 5:00, with a closing between 1:00 and 2:00 for lunch. It costs £2.40.

# BOOKS -

If you have books that you want to have sent home, there is a chap who weill package them and send them off for you. His name and address: Jim Cook, Bunting House, 9 Hythe Bridge Street, Oxford. He is there on Mondays to Fridays between 10:00 - 12:00 and 2:00 - 4:00 Only books, journals and printed papers can be sent and there is no insurance available. It costs about 70 pence per kilo. This is Hackwell's Service.

#### PANI CULUM

7 August, 1974 Volume 2, No 27 Bread Lorf School of English at Lincoln College

#### LIBIJRY BOOKS

e have received a note from our Library Fellows urging you to return all of your Lincoln College Library books promptly this week. Please don't wait until the last minute.

#### GRADUATION DAY

There will be a picture and rehearsal of all graduates at 5:30 on Saturday. Don't worry --I'll remind you again and again!'

#### THANKS

Belated thanks to those who share their thoughts on feathers, washers, unknown poets and mountain memories and to the ivory-key wonder, with a voice, too. special, warm, heart-felt thanks should also be extended to Mr. Don Keck DuPree for organizing all of these enlightening evenings -- what would we do without you, Donny - baby?!

#### THERE!

Kathy Carney, Kathy Carney, Kathy Carney, Leah Marquis, Kathy Carney, Kathy Carney, Leah Marquis

#### POOL CODE

The POOL closes at breakfast on Wednesday and will be distributed on Thursday. Please get your contributions in today.

#### LEOS

Ill Leos will be honored tonight at dinner -- Happy Birthday to us!!!

#### FRADUATES

We need to get a final count of numbers to be here at the Graduation dinner by tomorrow t the latest. Please sign up on the list posted on the Bulletin Board.

John will be very glad to create placecards for you and your guests if you let him know the correct number -- both Bread Loafers and out-of-towners.

Min's + Turil Trobuse:

Volume 2, No.28 Bread Loaf School of English at Lincoln College 8 August, 1979

#### CLOSING TIME

In all of the flurry of packing and saying good-bye, etc., don't forget that banks are closed on Saturdays. Don't get caught short.

#### SUNDAY BREAKFAST

In order to accommodate the early-morning travelers on Sunday, breakfast will be a little different that day -- it will be Continental style, (no eggs), from 7:30 until 8:15 sharp.

#### THAT MAGNIFICENT MAN IN HIS SHUTTLE MACHINE

Dr. Litz has kindly offered to make his station wagon available to people going to the bus and train stations on Sunday morning only. Kindly speak to him if you would like to have a spot in his shuttle service.

# GLOUCESTER GREEN TO HEATHROW

Besides the 390 bus to Heathrow which leaves every two hours or so, there is also the 291 bus which leaves once a day at 9:00 and gets in at Heathrow at 10:40.

#### STAY-OVERS

Anyone planning to stay in his/her College room for Sunday and/or Monday night should talk to Mrs. Butler in 2/1A today please.

Could you also please sign the list below so that we can have a general idea of how many will be around. Thanks.

#### GRADUATION GUESTS

If you are having guests for Graduation dinner, or for that Saturday lunch for that matter, don't forget to register and pay for them with Mrs. Butler by tomorrow. We need to have a fairly certain count. £2 for lunch/£3 for dinner.

GRADUATES -- don't forget to get the number of your guests to John by tomorrow.

#### DEEPERS

A sad tale to tell -- Deepers will be open for the last time on Friday before dinner. Even Ted gets to take a holiday!

#### LIBRARY BOOKS

There are a huge number of books that are still out of the Lincoln Library. Please get them back today and tomorrow.

#### SIGN-OUT

In these next few days of the program when many of you can get away, please don't forget to sign out of meals -- food still can go to waste. Many thanks.

# GRADUATING LADIES

Soft caps are the thing.

#### LEAVING

All keys must be turned back into the Porter's Lodge before you leave for good.

#### SUNDAY

There isn't really a deadline for you to be out of your rooms on Sunday. There will be another conference moving in on Monday, so the scouts will have to get in to prepare the rooms for the next occupant. Please try to leave them in fairly good shape.

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Bread Loaf School of English at Lincoln College

9 August, 1979

#### CHAPEL SING-ALONG

For anyone who feels like raising his/her voice in song, there will be a songfest in the chapel tonight after dinner, complete with organ accompaniment. Got any favorite hymns? Bring them along!!

#### TODAY IS A GOOD DAY TO....

Sign up and pay for guests for Saturdays meals.

Get graduates' guest list to John Niles.

Smile.

Sing in the rain.

Do some of those things you've put off all summer.

Be kind to Kim.

#### CHANGE

Could you pay for your guests by contacting Verlaine in the Accountant's Office, through the Bursar's Office. The tokens that she will give you should be turned in to Kim at the meal your guests come to.

#### CUPS AND SAUCERS

Looking for a special memento? How about a breakfast-size cup and saucer -- Lincoln's very own, with insignia -- available to you for £1.15.a set. If you are interested in purchasing a set, or a couple, or several, please sign below and indicate how many sets you'd like.

1. Urndt - I	9. KLINGER - 1
2. follbrink	10.
3. Smith -1	11.
4. Gritti diz-1	12.
5. rices - 2	13.
6. Dec-2	14.
7. Deterim - 1	15
8. mcCluskey-1	16.
)	

Volume 2, No.30 Bread Loaf School of English at Lincoln College 10 August, 197

#### TOMORROW'S EVENTS

5:30 : PICTURE OF AND REHEARSAL FOR ALL GRADUATES (capped and gowned, please)

6:00 : RECEPTION IN THE BECKINGTON ROOM

7:00 : DINNER (High Table) IN HALL COFFEE IN THE BECKINGTON ROOM

9:00 : GRADUATION CEREMONIES IN THE CHAPEL

#### GRADUATES

Robes should be picked up tomorrow morning. Please return them to the Bread Loaf Office immediately after the Graduation Ceremonies; we will return them for you on Monday.

#### GROUP PHOTO FOLLOW-UP

If you are interested in obtaining a group photo, please sign your name and the size that you want on the separate list. Pat Searles will mail it to you and bill you.

#### LIBRARY BOOKS

All Lincoln Library books should be in today, pretty please.

#### GUESTS IN HALL

All guests must be registered with Verlaine in the office next to the Bursar's, paid for, and the tokens should be given to Kim at that meal.

#### SONGFEST

That songfest that you heard about earlier will be tonight in the Chapel after dinner.

# KEYS \*

Don't forget to turn all of your Lincoln College keys to the Porter before you leave.

#### SUNDAY BREAKFAST

Just a reminder that Sunday's breakfast will be from 7:30 until 8:15 sharp.

#### LAST CALLS

Today is the last day to sign up for those Cups and Saucers. Please sign on yesterday's Paniculum. I will have them in the Bread Loaf Office after breakfast tomorrow -- I will collect your money then.

#### NEXT YEAR

We have a large pile of applications for next year already. But if there is anyone else who is interested, both for Lincoln and Vermont, please stop by the office sometime today and pick one up.

Volume 2, No.31 Dreed Lorf School of English at Lincoln College 11 A 1, 19

#### GROUP PHOTO

Don't forget to sign up on the list for the Group Photo if you want one.

#### BOOKS

There are still many library books out -- please return them today.

#### GRADUATION EVENTS II

5:30 : REHEARSAL AND PICTURE IN THE CHAPEL

6:00 : RECEPTION IN THE BECKINGTON ROOM

7:00 : DINNER (HIGH TABLE) IN HALL

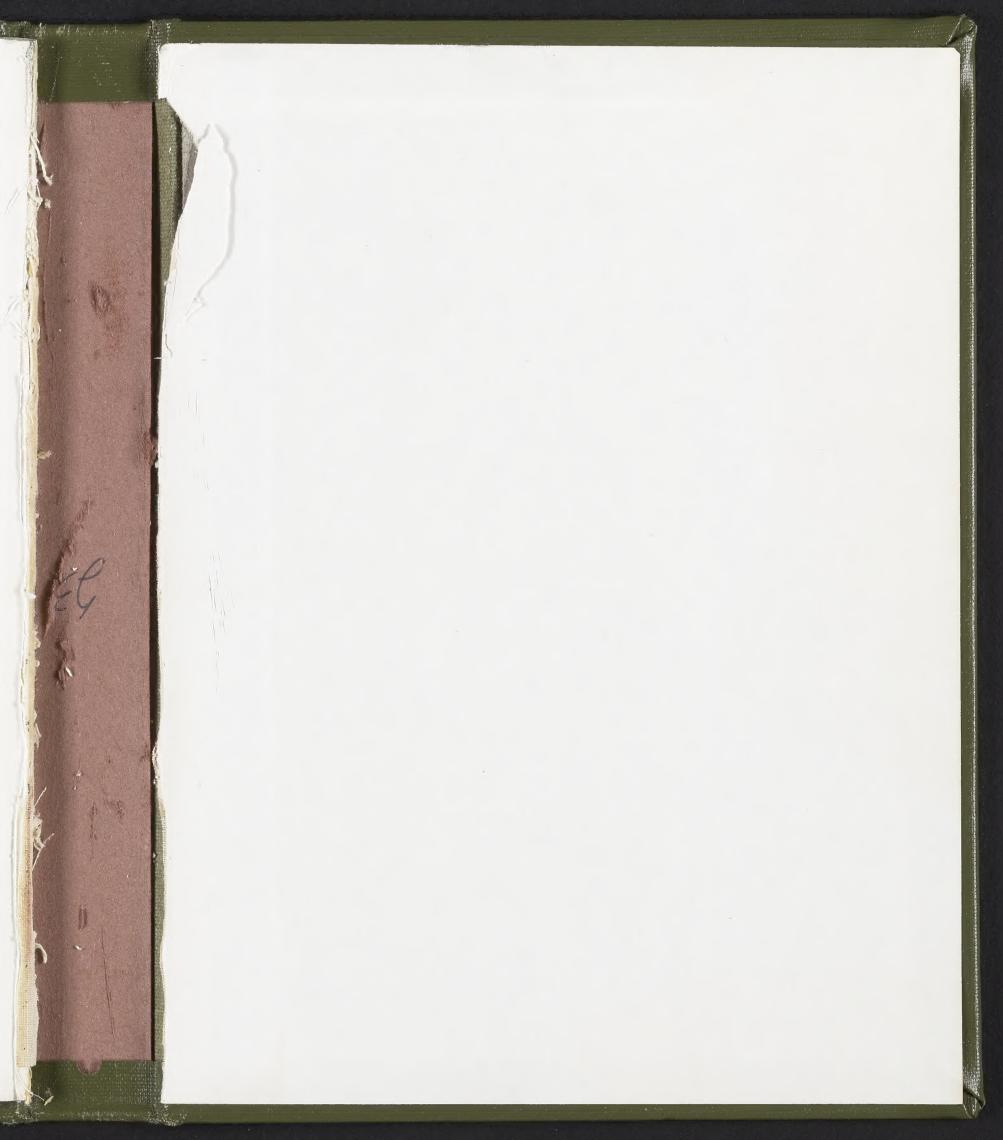
COFFEE IN THE BECKINGTON ROOM

9:00 : COMMENCEMENT CEREMONIES IN THE CHAPEL (BE PROMPT)

#### THANKS

John and I want to take this opportunity to thank all of you for a very special summer and experience. We wish you all great luck and happiness in whatever you do. If you're ever near Middletown, Delaware, do stop by!

BON VOYAGE!!!



EREA EOAF SCHOO OF ENGLS

1979